

ACADEMIC EDITION. *Asian Salute*

DALLAS' MODERN SCHOOL

Five-String FOR THE BANJO



Registered at the
British Museum.

Entered at
Stationers' Hall.

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MCM VIII.

PRICE:
5/- NET CASH.

Compiled by

HERBERT J. ELLIS.

Edited and Revised by

A.H. NASSAU-KENNEDY, I.S.M.

Authorized and Recommended for the
Use of Candidates by the

LONDON COLLEGE of BANJOISTS

Under the Direction of the
International Union of Musicians.

[Incorporated by Act of Imperial Parliament.]

CONTAINING

- I. Chart of Complete Fingerboard of the Banjo. — II. Rudiments of Music. —
III. Right and Left Hand Fingering. — IV. Tuneful Exercises. — V. Scales. —
VI. Accompaniments. — VII. Rolling, Harmonics, Slurs, Snaps, Slides, Vibrato, &c.
VIII. Songs with Banjo Accompaniments.

ALSO

- THE PRINCIPLES OF — I. Plectrum Playing. — II. Self Accompanied Style. — III. Spanish Style. — IV. Alternate Picking. —
V. Chord Fingering. — VI. Chord Reading. — VII. Chord Playing. — VIII. Right Hand Harmonics, &c.

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OUR MARRIAGE BELLS ARE RINGING.

TRAMP! TRAMP! TRAMP!

JUNNY, GET YOUR GUN.

MAGGIE MAY.

SLEEPER, BABY DAVEY.

CHIMING BELLS OF LONE ACO.

MY SOUTHERN SUNNY HOME.

TAKE ME HOME.

MY NELLY'S BLUE EYES.

TAKE THIS LETTER TO MY MOTHER.

BONNIE MARY OF ARCYLE.

ANNIE LAURIE.

TO CHOOSE TO BE A DAISY.

LOVE'S YOUNG DREAM.

JOHN HONG KONG.

OFF IN THE STILLY NIGHT.

LOVE'S RITORNELLA.

MY PRETTY JANE.

WAIT TILL THE CLOUDS ROLL.

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MANSION IN DE GOLD GROUND.

NO ONE TO LOVE.

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BONNIE DUNDEE.

DE DARKIES HAR DE FLO.

I LOVE BUT THEE.

WHY ART THOU SAD.

BLUE BELLS OF SCOTLAND.

ROSA LEE.

DON'T FORGET TO WRITE ME.

PEEPING THRO' THE CELLAR DOOR.
THE GLENDAY BURE.

ANNIE LISLE.

VALLEY LAY SMILING BEFORE ME.

OH DEM GOLDEN SLIPPERS.

PRETTY AS A PICTURE.

WHEN THE SWALLOWS.

ROBIN ADAIR.

IN THE MORNING, BY THE BRIGHT.

GO TO SLEEP, MY BABY GIRL.

WHATS IN A KISS.

TENTING ON THE OLD CAMP GROUND.

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MA CLOE.

DAT COON NAK' BOOK.

DAT BOY JIM.

MY PRETTY LITTLE ROSE.

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MA CURLY COON.

THE ARCHIFYING COON.

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MID DE COTTON.

DE PICCANNINIES CAKE WALK.

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PLANTATION JIG.
T.P. COON JIG.
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BLUE DANUBE WALTZ.

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HORACE WESTON'S POLKA.
HORACE WESTON'S MINOR JIG.
HORACE WESTON'S MARCH.
SPANISH RETREAT.
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COON'S WALK PATROL.
TEXAS BARN DANCE.

SNOW QUEEN WALTZ.
SCHAEFFER'S JIG.
INDIAN PATROL.
MARCH OF THE ROYAL BLUES.
FAIRY REVELS.

EDITOR'S NOTE.

Beyond the fact that the Banjo (under the name of BANJO) came into *prominence* (first in America) in 1842, nothing authentic is known of its actual origin. In England it has been nearly always – not always – identified with imitation (and real) negro minstrelsy. Few, if any stringed instruments can be traced back to white-skinned originators. But we *do* know that a certain instrument – the Banjo – was christened, naturalized or nationalized, nurtured, musically prescribed for, developed and somewhat perfected, in America. In England we took on with the Banjo later (that is, from 1842 onwards) and in recent years the professional players, composers and journalists here have exerted every endeavour to promote Banjo interests and to obtain, due, unprejudiced recognition for the instrument on its own peculiar merits.

It must never be forgotten or overlooked by those who have the welfare of the Banjo at heart that the instrument has had it ups and downs and still survives. It was once (1887, Queen Victoria's first Jubilee) at its height as a national craze – before it was really ripe for such. Then it dropped to normal pitch to make room for Bicycling, Ping-pong, Bridge, Motoring, Picture-puzzles, Limericks and other foibles that, for their time, more or less disorganized national *as well as* Banjo interests. And now we find the instrument, having stood the test of time and of tribulation, again coming to the front.

One of the largest illustrated London papers, which circulates in the principal Clubs and aristocratic institutions in Great Britain, said, in commenting upon summer resort entertainments, that "The most successful teams (troupes) are those in which the Banjo predominates." – THE SPHERE, Aug. 17th 1904.

A certain American Society of Musicians which had been granted a charter by the United States Government (-Incorporated by Act of Parliament - we would say, in England) held, at Washington, U.S.A. its seventh annual convention of delegates on May 6th 1908, and was received by President Roosevelt at his official residence, the "White House." The name of this society is THE AMERICAN GUILD OF BANJOISTS, MANDOLINISTS AND GUITARISTS – which means 'the Banjo to the front!'

In 1906 there were 36 Banjo turns on the music hall stage in England, exhibiting the instrument night after night, week after week, year in and year out to more than thousands of people. London and Provincial music hall managers are responsible for this advanced state of affairs. Do they or do they *not* know what they are about? Keen, shrewd, busy men and alert, as they are universally known to be, they are providing an increasing number of Banjo turns for their patrons. Surely this is a sign of the times. Some of us know that many of these Banjo turns do not present the instrument to best advantage to the public; but it must be remembered that the public generally attend entertainments for amusement and not so much to criticise. The verdict of an audience of Banjoists would necessarily be different from that of the public who are not familiar with nor interested in the technics of Banjo-playing.

The man who is accredited with having been the first to attract notice to the Banjo was an American named Joe Sweeney (born 1813) – a perhaps wayward member of a white Virginian family of estate and means, who assumed the character of a negro impersonator, and, after he had exploited the instrument throughout the United States, arrived with it in England in 1842. The assertion that the Banjo is of Ethiopian birth or origin can neither be proved nor disputed on our present available knowledge. On many occasions, nevertheless, it has been favoured by the honour of Royal patronage at home and abroad. The position of the Banjo to-day is that of one which is being treated seriously on a musical basis and as a source of legitimate profit to those who embrace it. It has so far advanced as to be included in the curriculum of several incorporated musical institutions. Those, in high places, who still pretend to regard it only as a "toy" do so to serve their own monetary benefit rather than the best interests of the Banjo. They are retarding the progress of Banjoism.

London, 1908.

The Editor.

PUBLISHERS' NOTE.

The ever increasing demand for a Banjo instruction book that will satisfy the new requirements of that instrument has led us to have our "Modern School" brought right up-to-date. Prominent English teachers will observe that their individual expressions of opinion have been duly respected. The work of revision has been entrusted to a capable editor whose authority on technical Banjo matters is generally recognized.

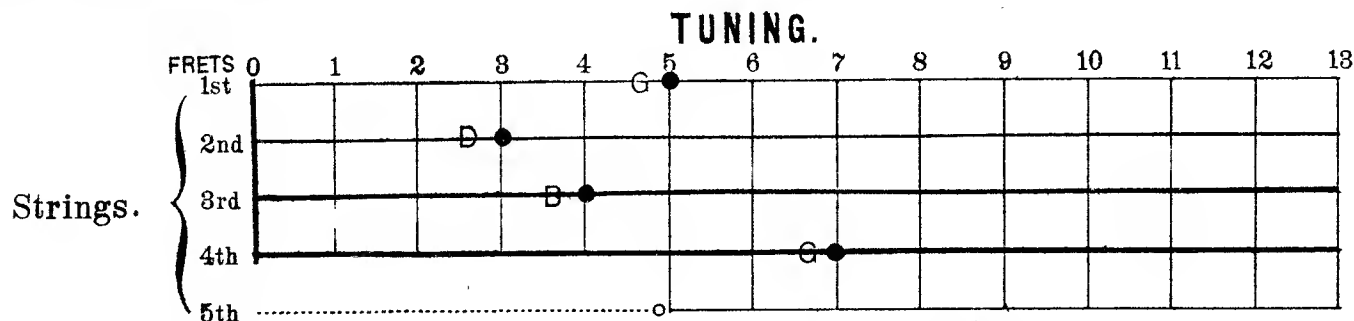
We now hope the modernized edition will fulfil the purpose for which it is obviously intended.
London, 1908.


The Publishers.

THE BANJO.

5

The Banjo, or more precisely the American Banjo, has four gut strings graduated according to pitch, and one of silk which is wire spun *i.e.*, covered with fine copper wire. For climatic reasons specially drawn steel wire strings, and strings of composite material, are sometimes substituted for gut. Its sister instrument, also originally American, called the Zither-Banjo, resembles the Banjo so far as the general principles of manipulation, and number and tuning of strings are concerned. In its English improved form it has necessarily steel strings, (1st 2nd and 5th.) The touch, or manner of plucking the strings differs somewhat from that of the Banjo. Its best exponents are found amongst those who pick with suitably trimmed nails instead of the finger tips.



If a **G** pitch-pipe or tuning-fork is not available strike **G**.  on the Piano and tune the '3rd string in unison with it.

Press the 3rd string at **B** and tune the 2nd string in unison.

" " 2nd " " **D** " " " 1st " " "

" " 1st " " **G** " " " 5th " " "

" " 4th " " **G** (to test whether it is lower or higher than the 3rd string)

and tune in unison.

HOLDING THE BANJO.

The Banjo should be held as steady as possible so that its arm or handle cannot waver. To insure this end it is advisable, especially with the beginner, to cross the left knee over the right, resting the instrument in the lap and against the breast. When so placed it may easily be kept in position without the contact or aid of either hand, which, in itself, is conducive to freedom of action.

THE POSITION OF THE HANDS.

THE RIGHT HAND. Rest the 2nd finger on the 1st string about $2\frac{1}{2}$ inches from the bridge; the 1st finger on the 2nd string about 3 inches, and the thumb about 4 inches. Then allow the 4th finger to drop on the vellum as it most naturally would. This position of the hand affords more scope for execution than any method previously advocated.

THE LEFT HAND There are essentially two positions or postures of the left hand. First, when only the fingertips stop the strings; second, when a Barré (page 21) is taken up. Regarding the first: Place the fingertips on the strings thus: -

1st Finger, 1st Fret, 1st String.

2nd " 2nd " 2nd "

3rd " 3rd " 3rd "

4th " 4th " 4th "

and throw the wrist (not the hand) well away from the body. The ball of the thumb, which must be turned outwards from the handle, will rest between the first and second frets. When the position of the left hand is taken up properly there should be a small triangular space under the handle. The thumb is not used for gripping purposes but rather to resist the pressure of the fingers when stopping the strings. With respect to the Barré posture: Press four fingers at four consecutive frets on the same string and keep them there. Now throw the wrist away from the handle until the ball of the thumb comes directly under the second finger. Release only the first finger and endeavour to press down two, three, or four strings with it. It is important to observe that this Barré is not made with the fleshy under surface of the finger, but with that edge or side of it which is nearest the tuning-pegs. The barring finger must be as nearly as possible parallel with the fret.

STYLES OF PLAYING.

There are five principal methods of performance on the Banjo. In order of development they are:-

THIMBLE STYLE. Considering it now almost obsolete, it has been extracted from this work.

PIZZICATO or **PICKING**, which is the most universal at present.

SOSTENUTO, which, when dexterously performed renders the Banjo a complete solo instrument without the aid of a pianoforte or other instrumental accompaniment. Probably the most musically effective style.

PLECTRING, which has won its way into popularity in spite of extreme prejudice. It is met with in two forms, viz:- the old, or Tremolo, and the new, or Technique. The latter style being most effective for public performance with orchestral accompaniment.

ALLA SPAGNOLA or **SPANISH STYLE.** The least-developed of the five methods. It is a very florid and showy style, particularly effective in concert hall performance. Its employment is principally confined to very expert performers.

Open Notes.

G C G B D

FOURTH STRING.

THIRD STRING.

SECOND STRING.

FIRST STRING.

Open Notes.

G C G B D

1st Fret

2nd

3rd

4th

5th

6th

7th

8th

9th

10th

11th

12th

13th

14th

15th

16th

17th

18th

19th

20th

21st

22nd

Octave String

SELDOM FINGERED

Octave String

SELDOM FINGERED

1st Fret

2nd

3rd

4th

5th

6th

7th

8th

9th

10th

11th

12th

13th

14th

15th

16th

17th

18th

19th

20th

21st

22nd

Octave String

SELDOM FINGERED

(The heavy frets indicate the principal positions on the Banjo.)

COMPLETE CHROMATIC FINGERBOARD

BY
J. E. DALLAS.

J. E. DALLAS'

MODERN SCHOOL

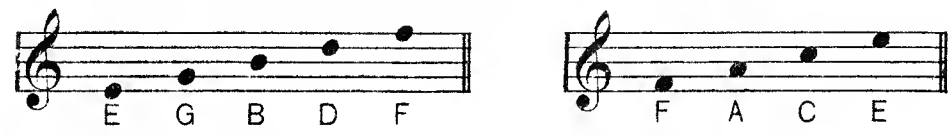
FOR THE

FIVE-STRING BANJO.

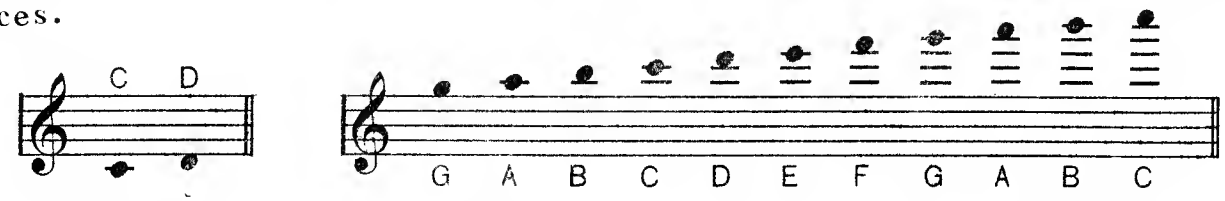
THE RUDIMENTS OF MUSIC.

THE STAVE, CLEFS AND NOTES.

Musical sounds are written by characters termed Notes on and between five lines called a Stave. The notes are named after the first seven letters of the Alphabet A. B. C. D. E. F. G. Names of the notes on and between the lines of the stave:—



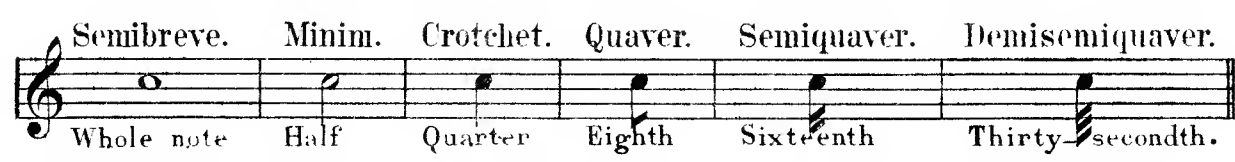
Notes extending above or below the stave are written on short lines termed Ledger lines and spaces.



The sign placed at the commencement of the stave, and termed a Clef, serves to determine the pitch of the notes. Of clefs there are several, but only one is used in Banjo music—the Treble or G Clef, so called because the curl or tail falls upon the second line.

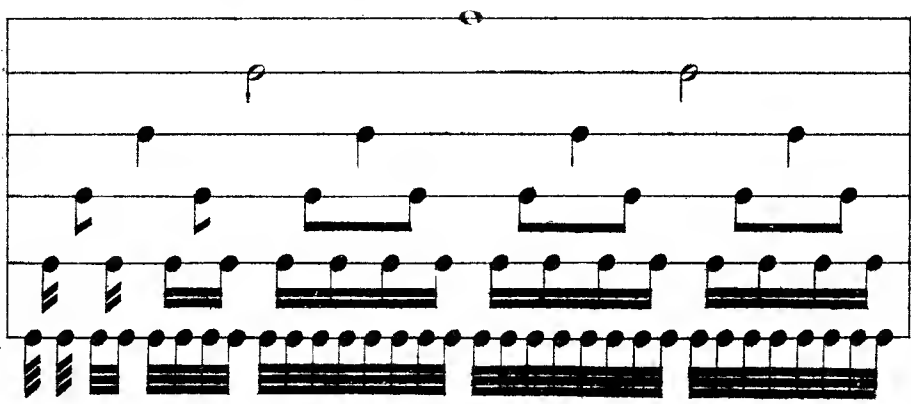


Different forms of notes are used to indicate the different duration of sounds:



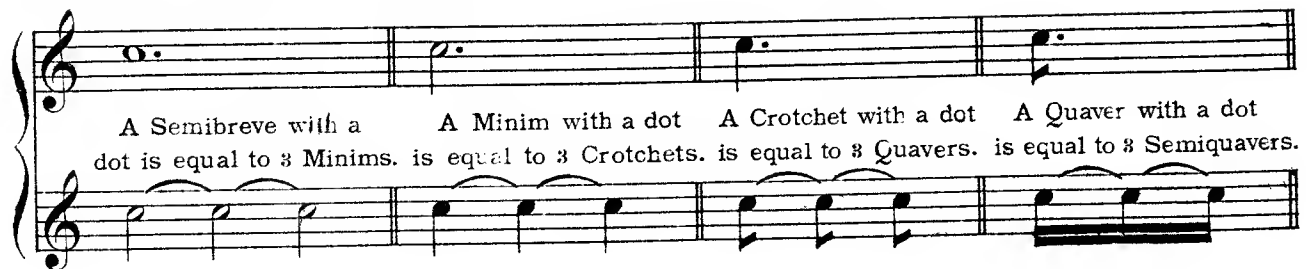
The proportion they bear to each other is explained by the following table:

A Semibreve is equal in value to
 2 Minims, or
 4 Crotchets, or
 8 Quavers, or
 16 Semiquavers, or
 32 Demisemiquavers.



DOTTED NOTES.

A dot placed after a note prolongs it by one half, thus:

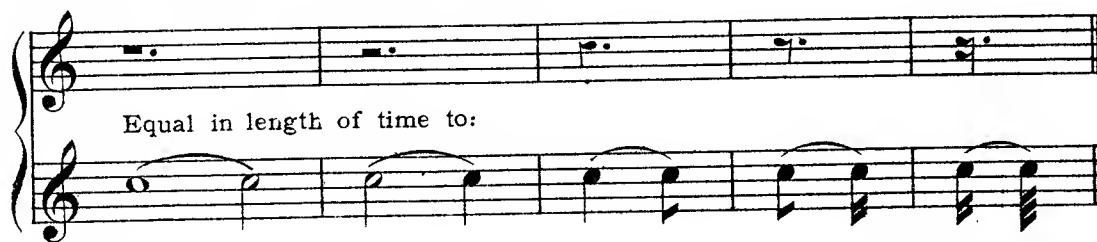


RESTS


are characters which indicate silence. The duration of each rest is equal to the note of the same name.





The dot applies equally to rests, thus:



BARS.

Upright lines intersecting the stave, thus:  are termed "bars," and are used for the purpose of dividing the notes into equal portions of time.

Two upright lines placed thus:  are termed "double bars," and are used to denote the end of a strain (or piece) of music. When two dots are placed at each side of the double bar, thus:  they denote that each part is to be repeated.

TIME.

Common time is indicated by the character **C**, which is placed after the clef, and counts four beats in a bar, thus:



Alla Breve or Half Common time signified thus C , counting two beats in a bar thus:



In "Two-four" time ($\frac{2}{4}$) count two, or four in a bar, according as the music is marked fast or slow, by the words *Allegro*, *Andante*, &c.



"Triple Time" is expressed by the figures $\frac{3}{4}$ or $\frac{3}{8}$ thus:



"Compound common" time, counting four in a bar.



Counting two in a bar.



Counting six in a bar if slow.



Compound triple time-counting three in a bar:



Triple time, counting three in a bar (crotchets):



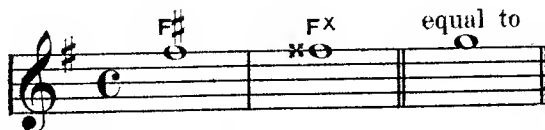
Counting three in a bar (quavers):



SHARPS, FLATS, AND NATURALS.

When a sharp (#) is placed before a note, it indicates that the note, and all notes bearing the same name in the bar, are to be raised a semitone or half a tone—unless contradicted by a natural (♮) which restores them to their original sound. When a flat (b) is placed before a note, it indicates that the note, and all notes bearing the same name in the bar, are to be lowered a semitone or half a tone—unless contradicted by a natural, (♮) which restores them to their original sound. (This is as far as it is necessary for the Student to go when commencing this work.)

A Double Sharp (x) raises the note another semitone above the one already raised by the single sharp thus:—



A Double Flat (bb) lowers the note another semitone below the one already lowered by the single flat, thus:—



The Phrasing Slur placed over a series of notes, indicates that they are to be played, in a smooth or flowing style—When dots are placed over the notes thus: they denote that the notes are to be played in a short and crisp style; the word *staccato* having a similar meaning. The Phrasing Slur or the Tie must not be confused with the Hammer Slur, which is indicated by a short heavy line.

The Tie — is used to bind a note in one bar to a similar note in the next:— that is, to prolong the sound, thus:—



A "Triplet" is denoted by the figure 3 being placed over a group of three notes, and which are to be played in the time that two notes would occupy, thus:—

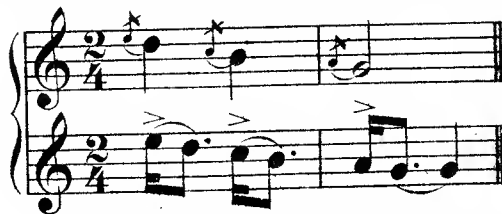


The Appoggiatura or Grace note is a small note placed before a principal note and used as an embellishment. It takes one half of the value from the note which it precedes; written thus:—

And one fourth from the value of the note which it precedes when written thus:—

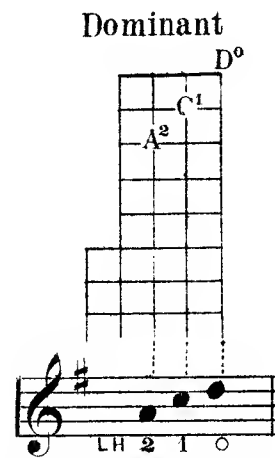
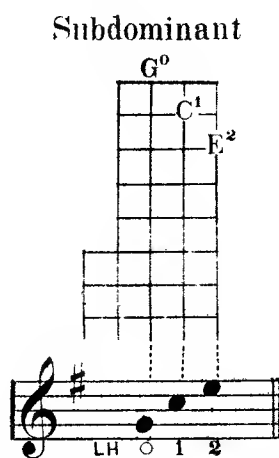
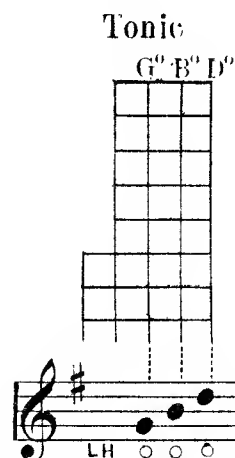


Another grace note called the Acciaccatura, is a very short note—a small dash is placed through the stem, and it affects the note it precedes, thus:—



It is reckoned to have no appreciable time value.

The following exercises are framed on three chords termed the Tonic, Subdominant and Dominant. (The diagrams are given to show the left hand fingering.)



In every Key there are three Changes(chords). The above are called the three changes in the Key of G.

EXERCISE.

(Introducing fingering of chords in Key of G.)

PUPIL. Common Time.


No 2. Count 1. 2. 3. 4&c.


TEACHER.


EXERCISE.

IN TRIPLETS.

(Sometimes called "In Rolling Style")

PUPIL. 

No 3. 

TEACHER. 



EXERCISE.

(In Rapid Notes)

Old Virginny Breakdown.

PUPIL.

No 4.

TEACHER.

THE SCALE OF C MAJOR.

| Fourth string | Third | Second | First | Fifth | First | Fifth | First | Second | Third | Fourth |
|---------------|-------|--------|-------|-------|-----------|-------|-------|--------|-------|--------|
| L.H. 2 2 3 | 2 | 1 | 2 3 | | 1 3 4 3 1 | | 3 2 | 1 | 2 | 3 2 2 |

Frets 2 4 5 2 1 2 3 7 9 10 9 7 3 2 1 2 5 4 2

Tonic

G⁰ C¹ E²

0 1 2

Subdominant

A² C¹ F⁴

2 1 4

Dominant

G⁰ B⁰ F⁴

0 0 4

EXERCISE.

ON DOTTED NOTES.

PUPIL.
No 5.

TEACHER.

This musical exercise is written for a Pupil and a Teacher. The Pupil's part is a single melodic line in treble clef, C major, 2/4 time, consisting of 16 measures of eighth-note patterns with dotted rhythms. The Teacher's part is a single bass line in treble clef, C major, 2/4 time, consisting of 16 measures of chords and single notes that complement the Pupil's melody. The exercise is divided into two systems of eight measures each, with a repeat sign at the beginning of the second system.

EXERCISE.

ON THE FIFTH STRING.

PUPIL.
No 6.

TEACHER.

This musical exercise is written for a Pupil and a Teacher. The Pupil's part is a single melodic line in treble clef, D major, 2/4 time, consisting of 16 measures of eighth-note patterns. The first measure includes a right-hand fingering diagram: R.H. with 'x' marks on the first and second strings. The Teacher's part is a single bass line in treble clef, D major, 2/4 time, consisting of 16 measures of chords and single notes. The exercise is divided into two systems of eight measures each, with a repeat sign at the beginning of the second system. A star symbol is placed above the first measure of the Pupil's part in the second system.

★ The fourth finger is placed across the first and second strings at third fret, which makes the note D. on the second string and E. on the first.

DALLAS' modern school for the Banjo.

EASY LESSONS IN G AND C.

BARCELONA.

SPANISH DANCE.

M.M. ♩ = 50 to be increased to 96.

PUPIL.

TEACHER.

The first system of musical notation for 'BARCELONA' consists of two staves. The top staff is labeled 'PUPIL.' and the bottom staff is labeled 'TEACHER.' Both staves are in G major (one sharp) and 2/4 time. The music features a series of eighth and sixteenth notes, with some measures containing triplets. The teacher's part provides a harmonic accompaniment to the pupil's melody.

VALSETTE.

M.M. ♩ = 84 to 126.

PUPIL.

TEACHER.

The second system of musical notation for 'VALSETTE' consists of two staves. The top staff is labeled 'PUPIL.' and the bottom staff is labeled 'TEACHER.' Both staves are in G major (one sharp) and 3/4 time. The music features a series of eighth and sixteenth notes, with some measures containing triplets. The teacher's part provides a harmonic accompaniment to the pupil's melody. The system concludes with the word 'Fine.' written above the final measure of the teacher's part.

Fine.

The third system of musical notation for 'VALSETTE' consists of two staves. The top staff is labeled 'PUPIL.' and the bottom staff is labeled 'TEACHER.' Both staves are in G major (one sharp) and 3/4 time. The music features a series of eighth and sixteenth notes, with some measures containing triplets. The teacher's part provides a harmonic accompaniment to the pupil's melody.

The fourth system of musical notation for 'VALSETTE' consists of two staves. The top staff is labeled 'PUPIL.' and the bottom staff is labeled 'TEACHER.' Both staves are in G major (one sharp) and 3/4 time. The music features a series of eighth and sixteenth notes, with some measures containing triplets. The teacher's part provides a harmonic accompaniment to the pupil's melody. The system concludes with the word 'D.C.' written above the final measure of the teacher's part.

D.C.

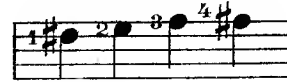
HOLDING THE FINGERS DOWN.

The teacher should point out the importance 1. Of keeping the fingers down (on the strings) when they *are* down, for the full value of each note; and 2. At just a sufficient distance away (from the strings) to prevent interference with vibration.

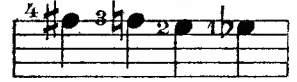
In Scale Passages.

Put the four fingers down, one after the other (as in Example I) and keep them down for a moment. Then release them, one by one, (as in Example II).

Example I.



Example II.



In Chord Passages.

The notes to be held down with each change of chord are indicated by a curved line (as in Example III).

Example III.



PLANTATION DANCE.

PUPIL.

MAY DAY SCHOTTISCHE.

Slowly. M.M. ♩ = 72 to 116.

PUPIL.

TEACHER.

Fine.

D.C.

POOR OLD JOE.

M.M. ♩ = 63.

PUPIL.

TEACHER.

Har 12

MY OLD KENTUCKY HOME.

M.M. ♩ = 76.

PUPIL.

TEACHER.

*NELLY GRAY.

M.M. ♩ = 76.

PUPIL.

TEACHER.

* This air is intended to make the beginner better acquainted with the higher notes of the scale in C Major.

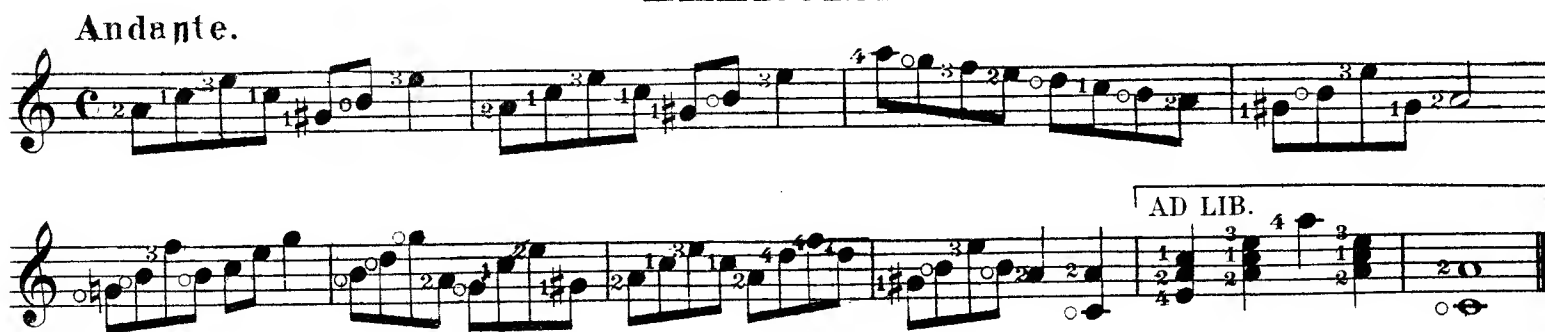
A MINOR.

RELATIVE OF C MAJOR.

SCALE.



EXERCISE.



E MINOR. ONE SHARP (F#)

RELATIVE OF G MAJOR.

SCALE.

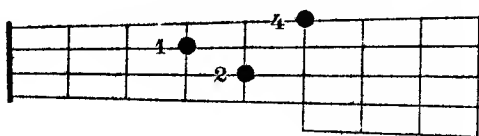



EXERCISE IN E MINOR.

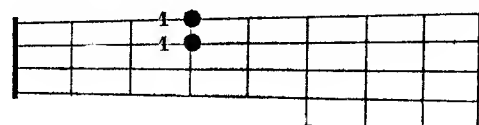
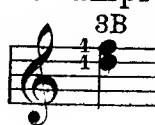


POSITION, BARRÉ AND POSITION-BARRÉ.

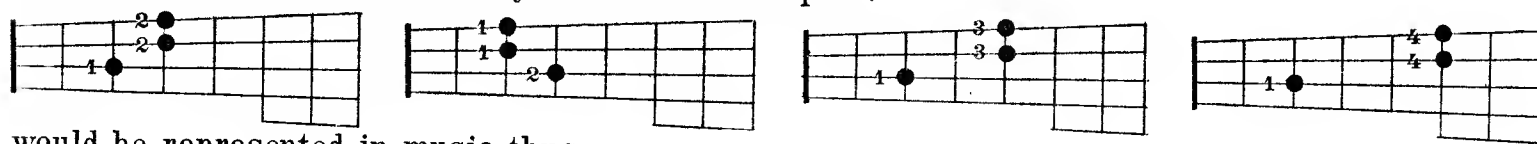
When the instrument is held in the hands ready for action, a Position, or more precisely, a *Fret-Position* is said to be taken up. The number of the Position is determined by the number of the fret at which the first finger does (or might most conveniently) fall.

For Example:-  is represented in music thus:- 

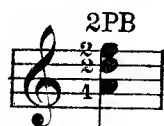
When any finger stops more than one string a Barré is made. For Example:-

 appears in music thus:- 

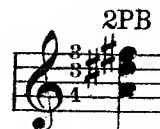
When another finger stops a string besides that which is making the Barré, a Position-Barré is taken up. The number of a Position-Barré is determined, *not necessarily by the number of the fret at which the Barré is made, but by the number of the fret at which the first finger does or might most conveniently fall.* For Examples:-



would be represented in music thus:-









The Principles of Chord-Fingering are based upon the Position, the Barré and the Position-Barré.

Banjo music is not constructed on scales so much as on chords or *chord-fingerings*. Hence a full practical knowledge of the chord-fingerings is more essential to the Banjoist than is expert familiarity with scale-work. Rapid scale practice should not therefore be entered upon until the principles of chord-fingering are well mastered. (They are more fully dealt with on page 57).

Let the student examine the following examples and he will see at a glance the way much of Banjo music is built up:



When once the fingers are set for a chord the picking may be varied at pleasure, as each of the three lines above will show.

THE MERVAN SCHOTTISCHE.

M. M. ♩ = 72 to 116.

Tempo di Schottische.

PUPIL. 2 P.

TEACHER. 1. P. 2. P.

2 P.

5. P. 5. P.

5. P. 5. P. 7. P.

2 P.

1. P. 2. P.

2 P.

The musical score is written for two parts: PUPIL and TEACHER. It consists of six systems of music, each with a PUPIL staff and a TEACHER staff. The key signature is one sharp (F#), and the time signature is common time (C). The PUPIL part is primarily melodic, while the TEACHER part provides harmonic accompaniment. Various fingerings are indicated by numbers 1-5 above or below notes. Practice markings such as '2 P.', '5. P.', and '7. P.' are placed above specific measures. The score includes a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings like 'f' and 'p'.

THE BAND PARADE.

23

MARCH.

M.M. ♩ = 69 to 112.

Tempo di Marcia.

PUPIL.

TEACHER.

5. P.

S. P.

6. P.

5. P.

8. P.

7. P.

7. P.

5. P.

8. P.

6. P.

5. P.

6. P.

6. P.

sf

The musical score is written for two parts: PUPIL and TEACHER. It is in 6/8 time and consists of six systems of music. The PUPIL part is written on a single staff, while the TEACHER part is written on a single staff. The score includes various fingerings (e.g., 0, 1, 2, 3, 4) and dynamics (e.g., 5. P., 8. P., 6. P., *sf*). The music is a march, characterized by its rhythmic pattern and tempo markings.

The musical score is written for a banjo in G major (one sharp). It consists of six systems, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and fingerings. Specific performance instructions are provided throughout the piece:

- System 1: Fingerings 3, 1, 2, 2, 4 are indicated above the treble staff.
- System 2: Fingerings 3, 1, 2 are indicated above the treble staff.
- System 3: A first ending bracket labeled '1.' and a second ending bracket labeled '2.' are shown. A measure in the first ending contains a cross (X) and a plus sign (+).
- System 4: A measure in the treble staff is marked '5.P.' (5th position).
- System 5: A measure in the treble staff is marked '4. 4 1 2'.
- System 6: A measure in the treble staff is marked '4. 4 1 2'. The piece concludes with a double bar line and repeat signs.

STUDY IN REPEATED NOTES. (ALTERNATE PICKING.)



EXERCISE IN G. (ALTERNATE PICKING.)

In triplets.



For Solo (advanced alternate picking) "Fairy Revels"

Exercises "Parke Hunter's Studies"

ARPEGGIO GRACE NOTES. (THE SINGLE ROLL.)



⌘ The small notes do not take any value off the note upon which they roll, but from the note, rest or bar which precedes them

*ROLLING PLAYING.

This pretty style of playing requires a considerable amount of practice to obtain the necessary rapidity to make it effective. It consists of a rapid repetition of a single roll (ascending, descending or otherwise) and occurs most frequently in triplet form.

EXERCISES.

M.M. ♩ = 100, to be increased to 126.

1.

2.

3.

Allegretto.

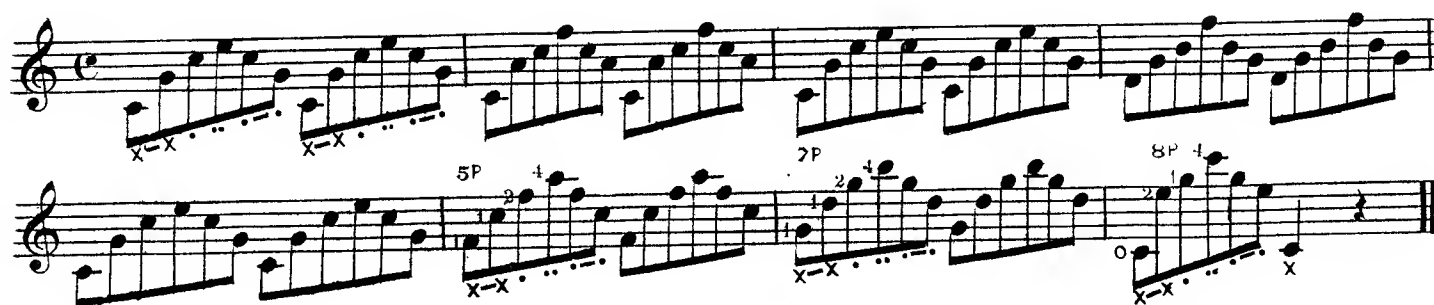
BREAKDOWN.

HERBERT J. ELLIS.

2.B.

THE THUMB-GLIDE.

Passing the thumb or finger from one string to the next is termed the Glide or Pass. The thumb must pass from one string to the next without making two separate strokes. It is indicated thus:—x-x for the thumb, and .—• for the finger.



REPEATED NOTES.

The following exercises for learning to alternate with the fingers on the same string are specially designed as an aid to rapid execution. By their constant practice a powerful and uniform touch will be obtained.

Thumb and First Finger.

FOURTH STRING.



THIRD STRING.



Thumb, First and Second Fingers.

ALTERNATE FINGERS ON THE THIRD STRING.



ALTERNATE FINGERS ON THE SECOND STRING.



ALTERNATE FINGERS ON THE FIRST STRING.



JOHANNESBURG DANCE.

(Exercise in the Snap, Slur & Alternate Picking)

4th to D.

M. M. ♩ = 44 to 72.

J. E. DALLAS.

PUPIL.

TEACHER.

The musical score is written for two parts: PUPIL and TEACHER. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked 'M. M. ♩ = 44 to 72'. The score consists of six systems of music. The first system shows the PUPIL part with a complex melodic line involving slurs and snaps, and the TEACHER part with a simpler accompaniment. The subsequent systems continue the piece, with the PUPIL part featuring various musical notations such as '2.P.' (second part), '3' (triplets), and '4' (quadruplets). The TEACHER part provides a steady accompaniment throughout. The score ends with a final cadence in the PUPIL part.

NOTE. A figure placed in a ring as in the above Dance indicates the string on which the note is to be played
DALLAS' Modern School for the Banjo.

HOME, SWEET HOME.

(VARIATIONS.—ALTERNATE PICKING.)

29

The musical score for "HOME, SWEET HOME." is presented in ten staves of music. The notation includes various musical symbols such as eighth and sixteenth notes, rests, and dynamic markings. Fingerings (1-4) and picking directions (up/down) are indicated throughout. The score is divided into two main sections, each with a first and second ending. The second endings are marked "3rd string." and include specific picking patterns. The piece concludes with a final flourish.

5 P. 1 P. 5 P.

1. 2. 3rd string.

8 P. 7 P. 5 P. 2 P.

2 P. 1. 2. 3rd string.

4 P.

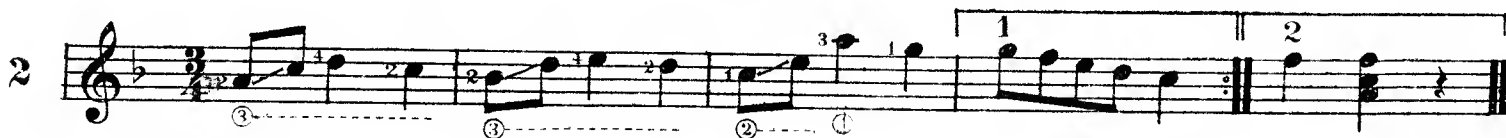
5 P. 7 P. 8 P.

5 P. 7 P. 4 P.

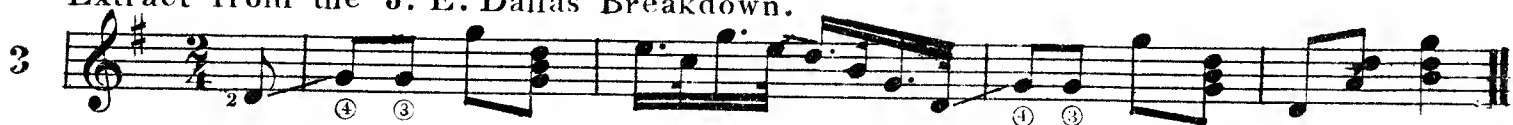
THE SLIDE.

This pretty effect is obtained by sliding from one note to another. It is performed by stopping one of the notes with a finger of the left hand, then striking it in the ordinary manner with the right, and, while the string is vibrating slide the same finger to another fret; taking care to keep the string pressed to the fingerboard, so as to carry the sound to the second note without striking the string again. The Slide is performed both ascending and descending and is indicated by a dash or light line between the two notes, not above or below them—as in the case of the Snap or the Slur.

NINE LESSONS ON THE SLIDE.



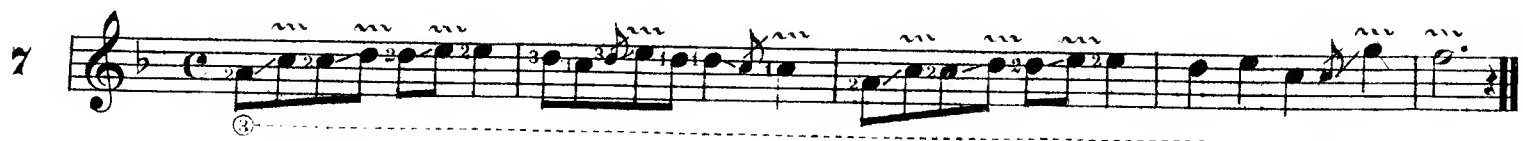
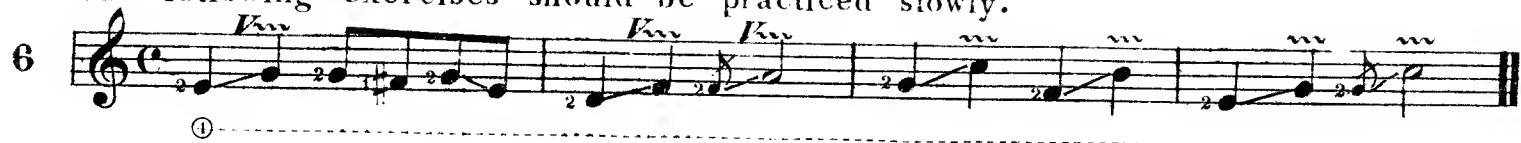
Extract from the J. E. Dallas Breakdown.



VIBRATO.

In the next exercises a pretty effect is obtained called *Vibrato*. It is made while stopping the string and rapidly shaking the hand to and fro, which causes an oscillatory motion of the finger and produces the tone in waves or pulsations. Used in conjunction with the slide, it has a dainty and fascinating effect on the banjo, and a little diligent practice will well repay the student. It is indicated by the sign *tr*, or *V*

The following exercises should be practiced slowly.




STUDY. (VIBRATO.)

Slow.


THE SLUR.

(HAMMER SLUR)


The Slur is another pretty effect which is obtained as follows: — Pick the fourth string C open  with the right hand and while the string is vibrating let the second finger of the left hand fall sharply, like a hammer on the next note D, two frets higher, which will be produced without the string being picked a second time.

FIVE LESSONS ON THE SLUR.

1. 

The Slur is also obtained from a stopped note in which case the finger stopping the string must be kept down until after the slur has been made. Indicated .

EXAMPLES.

2. 

Consecutive Slurs would be as follows:

3. 

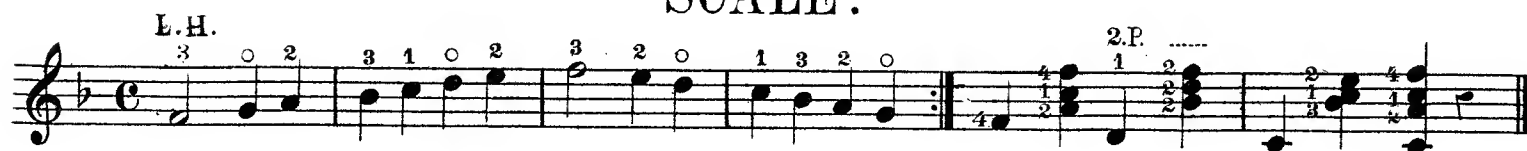
4. 

5. 

The Student should now learn the scales and pieces in the different keys, thoroughly practising each one before proceeding to the next. Those keys, which usually present a little difficulty, have been specially arranged so that they may be learnt with the same ease as the others. One special object served in the study of scales from music, is that it helps the student to a note-knowledge of the fingerboard.

F MAJOR. ONE FLAT (B \flat).

SCALE.



THE SCALE IN THE UPPER REGISTER.



PRELUDE.



M.M. ♩ = 72 to 112. MARION SCHOTTISCHE.

Tempo di Schottische.

PUPIL.

TEACHER.



For special examples of Alternate Picking see Dallas' 60 Exercises. (Kennedy)

TIP-TOE POLKA.

M.M. ♩ = 69 to 96.
Tempo polka.

J. E. DALLAS.

[illegible]

MELODY IN F. EXERCISE FOR THE THIRD STRING.

Slow with expression.

PUPIL.

TEACHER.

p

5.P. 6.P. 6.F. 5.P.

5.P. 1.P.

rall. - 4 -

5.P. 6.P. 5.P.

a tempo

3rd string *rall.* -

6.P. 8.P. 5.P.

a tempo

5th fret, 10th fret.

rall. -

D MINOR. (ONE FLAT (B \flat).) RELATIVE OF F MAJOR. SCALE.

2.P. 3.P. 2.P. 2.P.

HIGHER REGISTER.

7.P. 10.P. 11.P. 10.P. 7.P.

PRELUDE.

2.P. 6.P. 7.P. 6.P. 2.1 2.P.

6.P. 2.P. 2.P. 6.P. 10.P.

f

Melodic Scale of D Minor

Fret 2 4 5 0 2 0 2 0 1 3 2 0 5 4 2

String ④ ③ ② ① ② ③ ④

ROMANCE IN D MINOR.

To be played slowly and smoothly.

The image displays four staves of musical notation for guitar, each featuring a variety of techniques and fingerings. The notation includes notes, rests, and specific markings for guitar techniques.

- Staff 1:** Starts with a "Slide" marking. It includes fingerings such as 1, 2, 0, 1, 2, 3, 4, 5.P., 2.P., and 2.P. with a final 2 1 0.
- Staff 2:** Includes "Slide" markings and fingerings like 4 1 2, 4 1 2, 10.P., 8.P., and 5.P.
- Staff 3:** Features "Slide" markings and fingerings such as 5.P., 2.P., 4.P., and 5.P.
- Staff 4:** Includes "Slide" markings and fingerings like 4 1 2, 4 1 2, 10.P., 8.P., and 5.P.

ANDANTE.

Moderately slow.

F major. 5.P. 6.P. 10.F 5.P.

F major. 5.P. 6.P. 10.P. 5.P. 5.P. 8.P. 5.P.

D Minor. 6.P. 10.P. 6.P. 7.P. 6.P. 5.P. 6.P. 2.P.

F Major. 5.P. 6.P. 10.P. 5.P. 5.P. 8.P. 5.P.

D MAJOR (TWO SHARPS, (F# and C#))

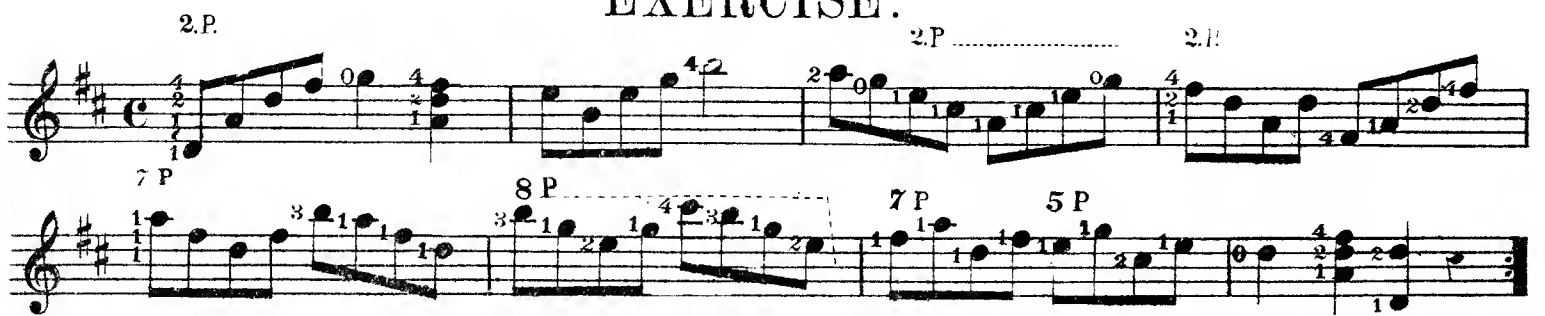
SCALE.



HIGHER REGISTER.



EXERCISE.

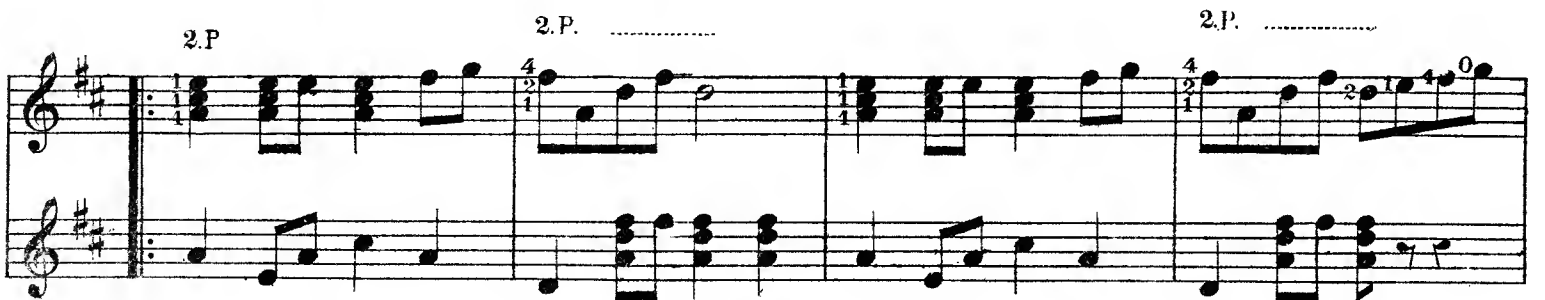
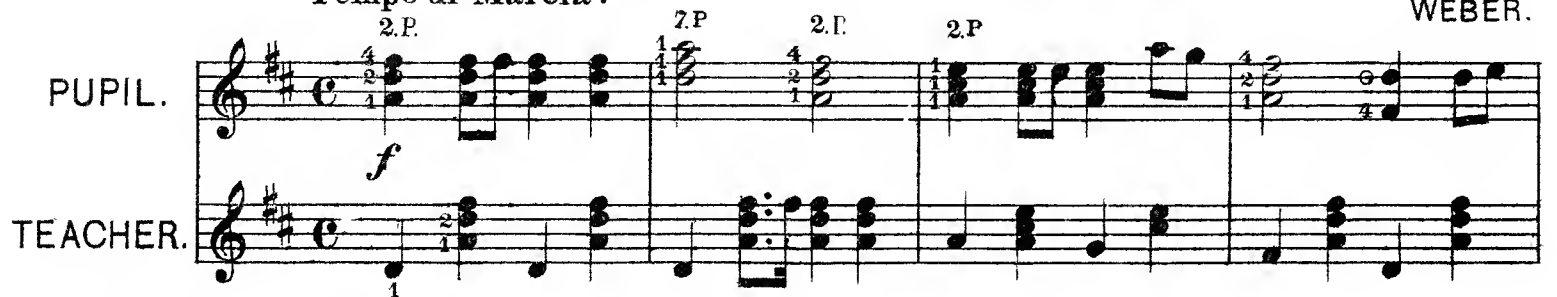


M.M. ♩ = 92.

Tempo di Marcia.

MARCH.

WEBER.



EXERCISE.

M.M. ♩ = 66 to 96.

IN D MAJOR.

PUPIL.

TEACHER.

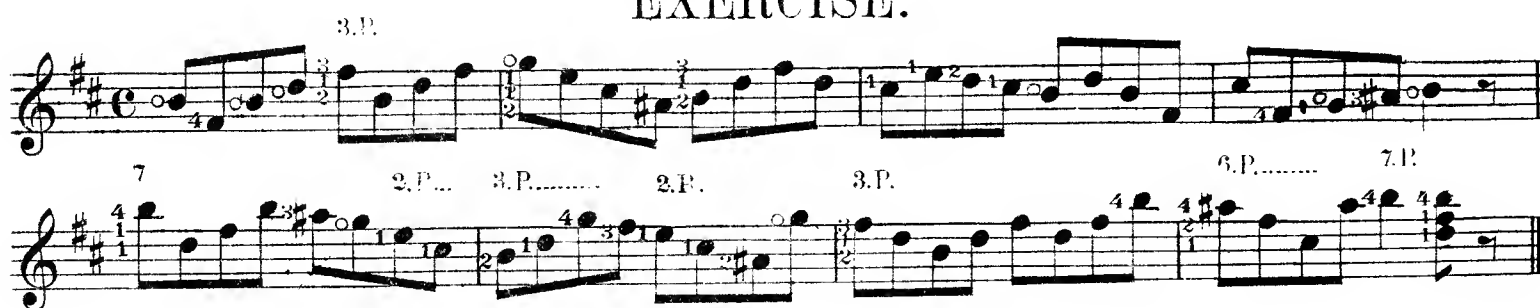
B MINOR. TWO SHARPS, F# AND C#.
RELATIVE OF D MAJOR.
SCALE.



HIGHER REGISTER.



EXERCISE.



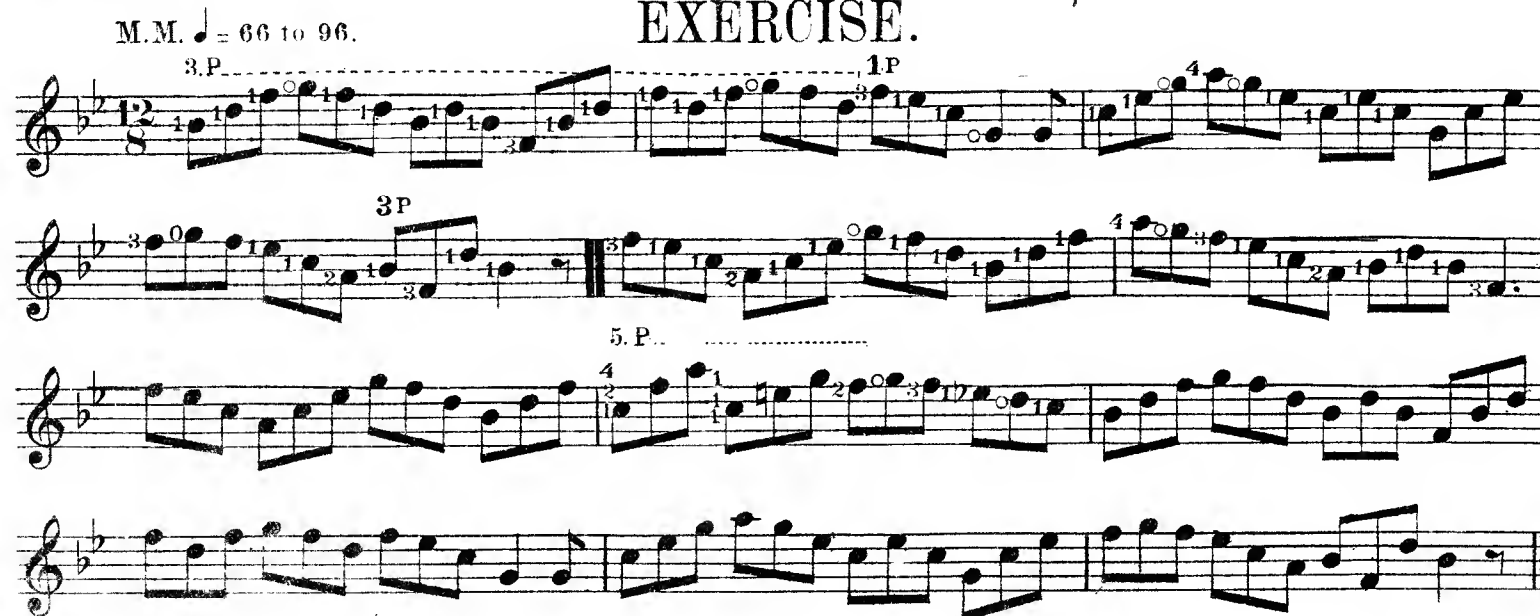
B^b MAJOR. (TWO FLATS, (B^b AND E^b))
SCALE.



HIGHER REGISTER.



EXERCISE.



Melodic Scale of B Minor



EXERCISE.

MELODY ON THE BASS STRING.

M.M. ♩ = 63 to 84.

7.P

J. E. DALLAS.

PUPIL.

TEACHER.

The musical score is divided into two main sections: 'PUPIL' and 'TEACHER'. Each section consists of two staves (treble and bass clef) in a 2/4 time signature with a key signature of two flats (B-flat and E-flat).

PUPIL Section:

- The first staff (treble clef) contains a melodic line with various fingerings (1, 2, 3, 4) and a 'slide' instruction.
- The second staff (bass clef) provides harmonic accompaniment with chords and single notes.
- Rehearsal marks '3.P.' are placed above the first and third measures of the PUPIL part.

TEACHER Section:

- The first staff (treble clef) contains a melodic line with fingerings and a 'slide' instruction.
- The second staff (bass clef) provides harmonic accompaniment.
- Rehearsal marks '3.P.' are placed above the first, second, and third measures of the TEACHER part.
- A '6.P.' rehearsal mark is placed above the sixth measure of the TEACHER part.

A MAJOR.(THREE SHARPS,(F# C# AND G#.)
SCALE.

The first system of the musical score is written on a single staff in treble clef, with a key signature of two sharps (F# and C#) and a common time signature (C). The melody consists of eighth and quarter notes, with some notes beamed together. Above the staff, there are fingerings: 2, 2, 3, 1, 3, 2, 3, 1, 3, 2. Below the staff, there are three measures of accompaniment indicated by dashed lines and circled numbers: (2), (1), and (2). The system ends with a double bar line and a repeat sign.

UPPER REGISTER.

EXERCISE.

M.M. $\text{♩} = 72$ to 112.
2 P.

5.P.

3 P.

2.P

5.P.

g.p.

The image displays a musical score for the song "The Rose Tree." It consists of four staves of music, all in G major (indicated by two sharps: F# and C#). The first staff is a vocal line, and the subsequent three staves are piano accompaniment. The music is written in a common time signature (C). The score includes various musical notations such as treble clefs, key signatures, time signatures, and dynamic markings like "2.P." and "3.P." (likely indicating piano or mezzo-forte). The melody is simple and catchy, with a repeating chorus. The piano accompaniment provides a harmonic foundation for the vocal line. The score is presented in a clear, legible format, suitable for a music book or sheet music.

MAZURKA.

M.M. ♩ = 76 to 120.

5.P. 3.P. 2.P.

PUPIL.

TEACHER.

5.P. 3.P. 2.P. 9.P.

F# MINOR. (THREE SHARPS, (F#, C# AND G#))
 RELATIVE OF A MAJOR.
 SCALE.

2.P. 3.P.

UPPER REGISTER.

11 P. 14 P. 15 P. 11 P.

EXERCISE.

M.M. ♩ = 72 to 84.
Slow.

1.P.

slide

E♭ MAJOR. (THREE FLATS, (B♭, E♭ AND A♭))
 SCALE.

1 3 1 3 1 1 3 1 3 3P 1P 3P 4 1 4

UPPER REGISTER.

8P. 12 P. 8P.

Melodic Scale of F# Minor

Fret 6 1 2 0 2 1 3 4 4 2 0 2 0 2 1 6

String (4) (2) (2) (1) (2) (3) (4)

INTERLUDE IN C MINOR.

M.M. ♩ = 76.

PUPIL.

TEACHER

8.P. 5.P. 3.P. 7.P.

8.P. 5.P. 3.P.

1.P. 4.P.

8.P. 5.P. 7.P. 8.P.

E MAJOR. (FOUR SHARPS, (F# C# G# AND D#))
SCALE.

2 4 1 2 2 1 2 1 2 2 1 4 2.P

HIGHER REGISTER.

9.P. 13.P. 9.P.

PRELUDE.

43

M.M. ♩ = 84.

4.P. 5.P. 4.P. 1 P.

4.P. 5.P. 6.P. 4.P.

rall.

C# MINOR. (FOUR SHARPS, (F# C# G# AND D#))

RELATIVE OF E MAJOR.

SCALE

EXERCISE.

6.P.

6.P.

A♭ MAJOR. (FOUR FLATS, B♭ E♭ A♭ AND D♭.)

SCALE.

1 3 1 2 1 3 4 3 1 2 1 3 1 P 1 P

HIGHER REGISTER.

13 P. 17 P. 13 P.

EXERCISE.

2.P. 1.P. 4.P.

2.P.

Melodic Scale of C# Minor

Fret 1 3 4 6 1 3 1 2 3 0 2 1 6 4 3 1

String (4) (3) (2) (3) (4)

VALSETTE IN A^b.M.M. ♩ = 100.
1 P.

PUPIL.

TEACHER.

2.P.

F MINOR. (FOUR FLATS, (B^b E^b A^b AND D^b))
RELATIVE OF A^b MAJOR.

SCALE.

1.P. 2.P.

UPPER REGISTER.

10 P. 13 P. 14 P. 13 P. 10 P.

EXERCISE.

M.M. ♩ = 63.

5.P. 3.P. 5.P.

NOTE. There are other keys which have not been treated on, as they are unnecessary for the present work and very seldom used.

Melodic Scale of F Minor

Fret 5 0 1 3 1 0 2 3 3 1 2 1 3 1 0 5

String (4) (3) (2) (1) (2) (3) (4)

EXERCISES IN ARPEGGIOS.

Nº 1.

17P 12P 8P 5P 12P 17P

Nº 2.

12P 8P 7P 12P 8P 7P

Nº 3.

2P 7P 10P 14P 2P 6P 7P 9P 14P

Nº 4.

2P 5P 9P 14P 18P 11P 9P 4P 5P

Nº 5.

4P 9P 12P 7P 4P 7P 4P 9P 11P 12P

No 6.

First system of exercise No 6, 2/4 time, key of B-flat major. It consists of two staves. The first staff has a 10P (10th partial) label above the final measure. The second staff has 5P (5th partial) labels above the first and third measures, and a 10P label above the final measure. Fingering numbers (1, 2, 3, 4) are indicated above notes. 'X' marks are placed below the first and third measures of the second staff.

No 7.

First system of exercise No 7, 2/4 time, key of B-flat major. It consists of two staves. The first staff has an 8P (8th partial) label above the first measure and a 10P label above the final measure. The second staff has 6P (6th partial) labels above the first and third measures, and a 10P label above the final measure. Fingering numbers are indicated above notes. 'X' marks are placed below the first and third measures of the second staff.

No 8.

First system of exercise No 8, 2/4 time, key of B-flat major. It consists of two staves. The first staff has 8P (8th partial) labels above the first and third measures, and a 10P label above the final measure. The second staff has 15P (15th partial) labels above the first and third measures, and an 11P label above the final measure. Fingering numbers are indicated above notes. 'X' marks are placed below the first and third measures of the second staff.

No 9.

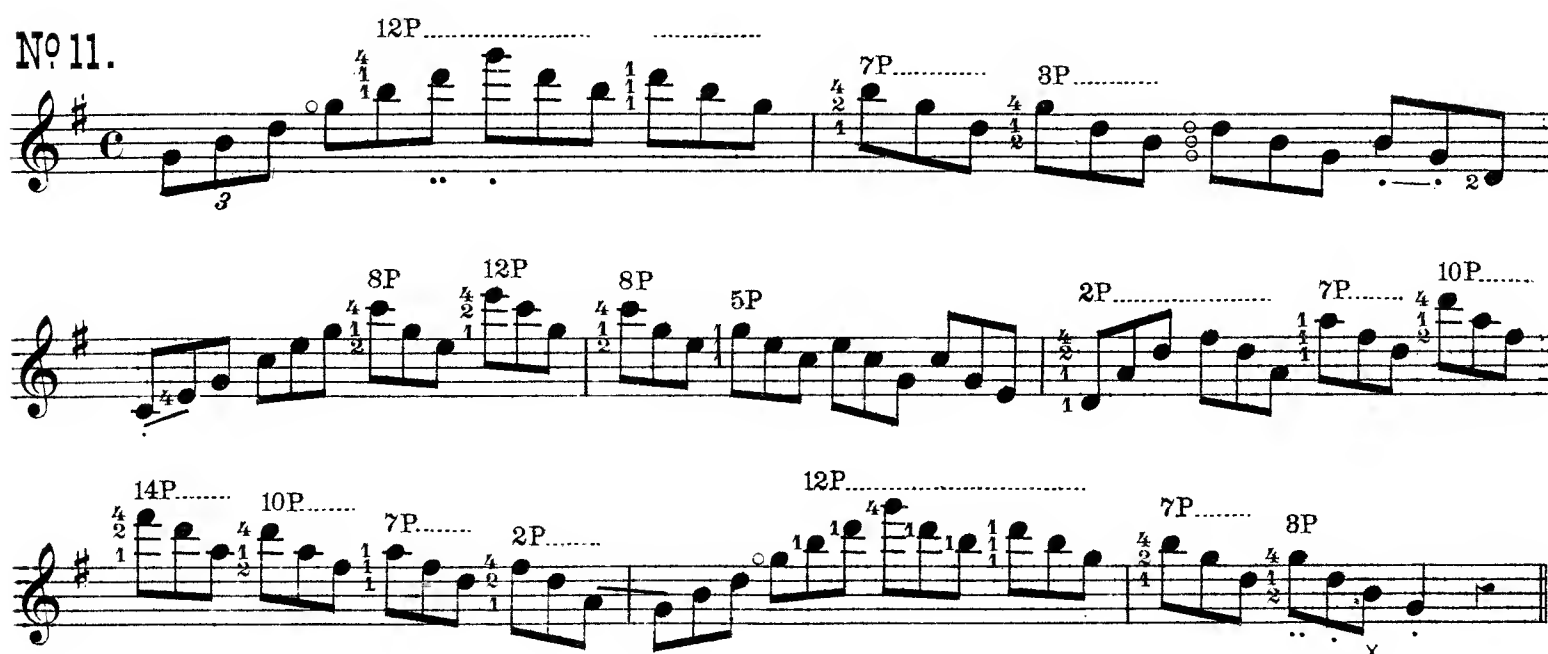
First system of exercise No 9, 2/4 time, key of B-flat major. It consists of two staves. The first staff has a 1P (1st partial) label above the first measure, and 4P (4th partial) labels above the second and fourth measures. The second staff has 11P (11th partial) labels above the first and third measures, and 8P (8th partial) labels above the second and fourth measures. Fingering numbers are indicated above notes. 'X' marks are placed below the first and third measures of the second staff.

TRIPLET EXERCISES.

No 10.

First system of exercise No 10, 2/4 time, key of B-flat major. It consists of two staves. The first staff has a 17P (17th partial) label above the first measure, and 12P (12th partial) labels above the second and fourth measures. The second staff has 8P (8th partial) labels above the first and third measures, and 12P labels above the second and fourth measures. Fingering numbers are indicated above notes. 'X' marks are placed below the first and third measures of the second staff.

№ 11.



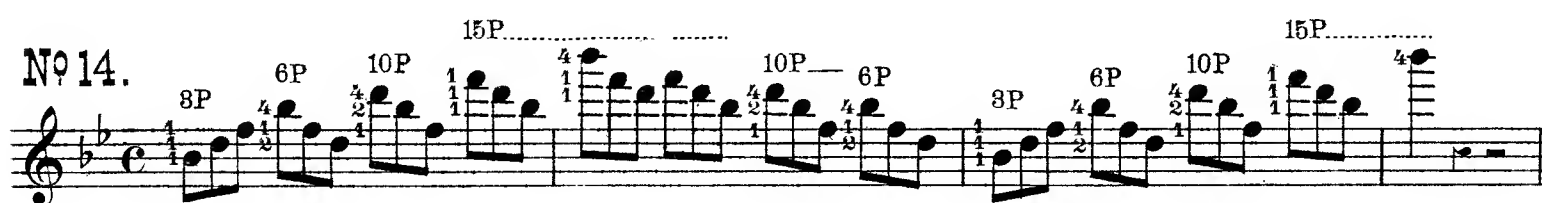
№ 12.



№ 13.



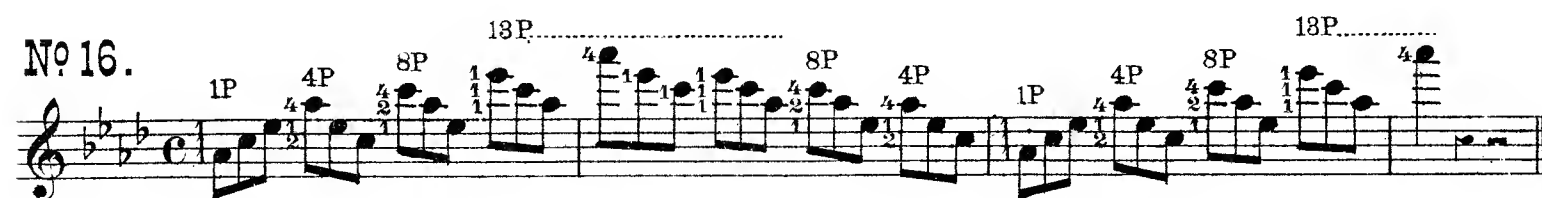
№ 14.



№ 15.



№ 16.



ACCOMPANIMENTS.

EXPLANATORY.

There are three chords in each Key, termed the **TONIC**, **SUBDOMINANT** and **DOMINANT**. By modulating, (passing from one Key to another) the following table of Major and Minor chords will be found sufficient for playing ordinary accompaniments. These three chords which are found in every key (both major and minor) are described, by ear-players, as the "three changes." The student should get his ear accustomed to the sound of the changes by playing from the music repeatedly one line at a time.

Let the student play, by itself, the melody line below marked voice until memorized. Then let him hum the melody (or sing the syllable *la* to each note) to his own accompaniment:-

MAJOR.

Voice. 

Accomp^t 

MINOR.

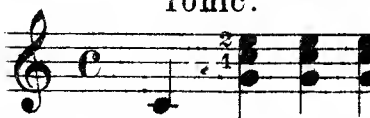
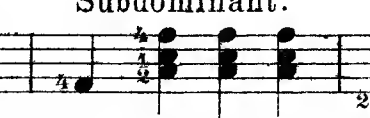
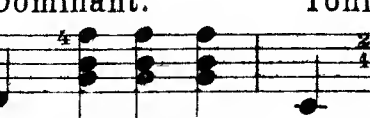




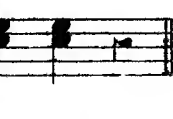




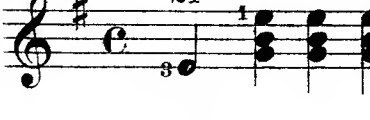



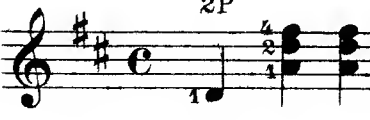



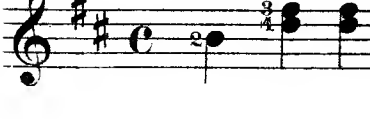



Voice. 

Accomp^t 

The above will serve as a model for each of the keys following.

ACCOMPANIMENTS IN ALL KEYS.

MAJOR AND MINOR.

| | Tonic. | Subdominant. | Dominant. | Tonic. | |
|---------------------|---|--|---|---|---|
| C Major relative |  |  |  |  | G A G C C B E F F G A G C G B E F F |
| A Minor. |  |  |  |  | |
| G Major relative |  |  |  |  | B G A D C C G E D B G A D C C G E D |
| E Minor. |  |  |  |  | |
| D Major relative |  |  |  |  | A B C D D E F G G A B C D D E F G G |
| B Minor. |  |  |  |  | |

A Major
relative
F# Minor:

E Major
relative
C# Minor:

F Major
relative
D Minor:

Bb Major
relative
G Minor:

Eb Major
relative
C Minor:

Ab Major
relative
F Minor:

Chord diagrams for relative major and minor scales:

- A Major: A A G# / C# D B, E F# E / C# D B
- E Major: G# A A / B C# B, E E F# / G# A A, B C# B / E E F#
- F Major: A B' B' / C D C, F F E / A B' B', C D C / F F E
- Bb Major: B' B' A / D E C, F G E / B' B' A, D E C / F G E
- Eb Major: B' A' B' / E' C D, G E' A' / B' A' B', E' C D / G E' A'
- Ab Major: A' A' G' / C D' D', E' F E' / C D' D', A' A' G', C D' D' / E' F E'

For accompaniments in more advanced form refer to "Dallas' Star Banjo Accompanist" (Kennedy)

HARMONICS.

A very pretty effect can be produced from the banjo by gently checking the vibration of its open strings at certain points which are called "nodes". These nodes are situated at the middle of any open string, *i-e.*, at the 12th fret, also at the 5th, 7th, and 16th frets of the long strings and at the 17th fret of the short one.

If the 4th string be set in full vibration and then touched for an instant with a needle point or with a left hand finger exactly at the middle of its length, the sound will be an octave above that of the open string.

LEFT HAND HARMONICS.

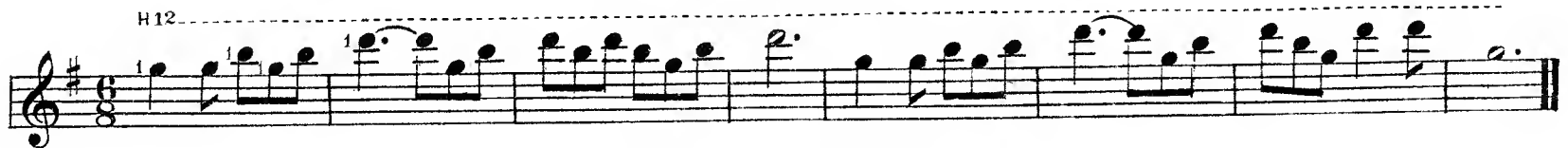
Harmonics are generally classed according to their method of production, whether vibration is checked by the left or the right hand fingers.

The sign or symbol for the former is LH or H followed by the number of a fret, and for the latter RH, similarly.

EXAMPLES.



EXERCISE. N^o 1.

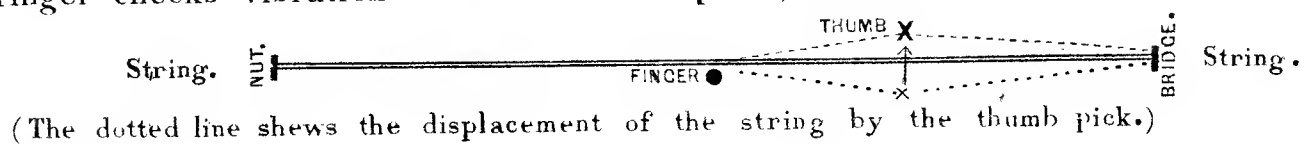


EXERCISE. N^o 2.

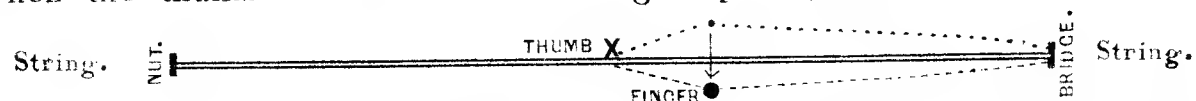


RIGHT HAND HARMONICS.

There are two different methods of executing Right-hand Harmonics. I. When the first finger checks vibration and the thumb picks, thus:-



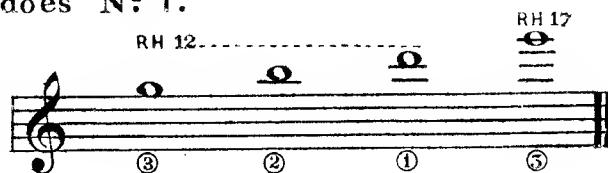
II. When the thumb checks and the finger picks, thus:-



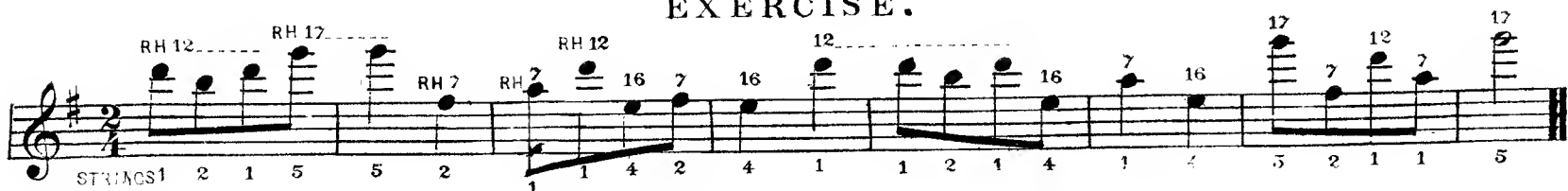
No. II. is more easily acquired, whilst the hand remains in the usual picking position.

Harmonics which are picked close to the nodal points are much brighter and more telling than those picked at a distance from them. N^o II. allows the finger and thumb to come closer together than does N^o I.

EXAMPLE.



EXERCISE.



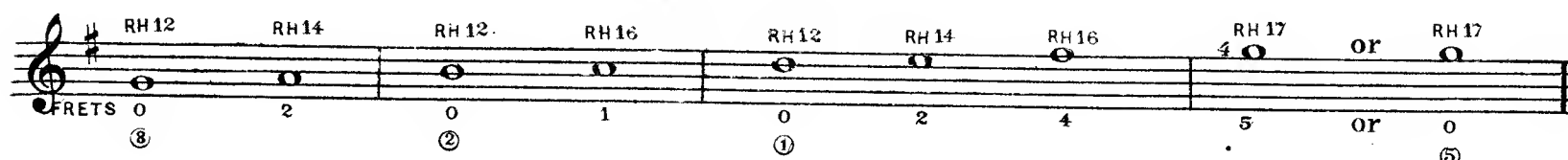
RIGHT HAND HARMONICS ON STOPPED STRINGS.

51

The 12th fret is the middle of the first string open, but if the string is stopped by a finger at the 1st fret, its middle is at the 13th fret, at which point vibration must be checked.

The performer must take note of what fret a left hand finger is situated, and add twelve to determine the checking point. For Example:- If a finger is at the 4th fret the checking point will be at the 16th fret. Of course stopped string harmonics *can* be obtained elsewhere than at the middle of the string.

EXAMPLE.

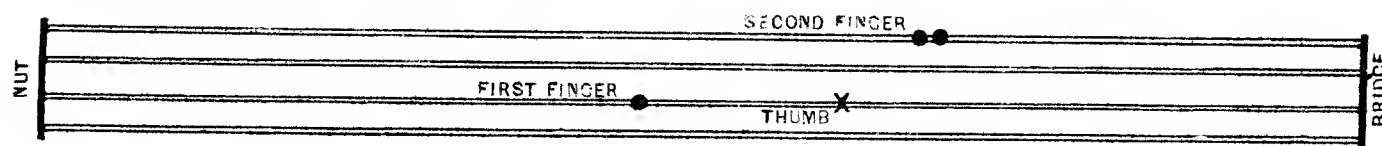


EXERCISE.



RIGHT HAND HARMONICS WITH ACCOMPANIMENT.

The right hand harmonic is made according to method N^o 1, but additional right hand fingers are used to pick other strings at the same time as the harmonic is being executed; as the following diagram will exemplify.



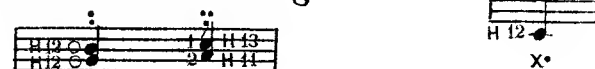
On the staff this style may be represented thus:-



The diamond-shaped note is the actual sound of the harmonic. For a Solo introducing this style of Harmonic see "Old Black Joe" (See Dallas' Banjo List)

When *two* notes are to be played besides the harmonic note, the higher note will be pulled with the third finger, and the lower note with the second finger. thus:-

Two Harmonics can be made at the same time:-



For continued examples and exercises see Parke Hunter's "Artistic Banjo Studies," also, for solos "Blue Bells of Scotland" (varied) and "The Mocking Bird." (varied.) (See Dallas' Banjo List)

SOSTENUTO OR FINGER-TREMOLO WITH THUMB ACCOMPANIMENT.

This pretty and fascinating style of banjo-playing finds favour with every lover of the instrument. It is really more difficult to acquire than it is to execute after acquirement. The art of Sostenuto-Playing is capable of much more development than can be exposed in the few pages available in a general work of this kind. It will therefore be sufficient, for present purposes, to treat upon the subject only in an elementary manner. (The more popular name for the Sostenuto method of playing is Self-Accompanied Style.)

To commence practice demands a fair grounding in banjo study, and should not be entered upon until the student has comprehended the principles of chord-fingering as explained on page 57.

THE POSTURE OF THE RIGHT HAND.

Rest the little finger on the vellum, to steady the hand, in the usual way. Place the first finger on the first string, say two inches from the bridge. Hold the thumb against the second or other string about three inches from the bridge. Now, commence to move the first finger to and fro as far as possible in each direction, taking care that in its actions it does not touch the thumb.

The movement of the finger in this respect is indicated for instructional purposes by the signs \downarrow = Down (or nail) stroke, and \uparrow = Up (or flesh) stroke.

In proper printed music the letter "S" followed by a wavy line, thus *S*~~~~, placed over a note or notes has been adopted as the Sostenuto Sign or Symbol. It is however frequently represented by *tr*~~~~, or by the word *tremolo*, or by several heavy lines drawn through the stems of the notes which have to be sustained or tremoloed.

The object of the movement is to sustain rather than to tremolo notes — hence the term *Sostenuto*. But Sostenuto, comprehensively defined in its application to the banjo, includes thumb accompaniment when necessary.

EXERCISES.

Before commencing the first four exercises below, hold the thumb steady against the second string and clear of the first finger, as directed above.

After going through the above commence over again reversing the order of the strokes, i.e. — begin with the down stroke \downarrow instead of the up stroke \uparrow .

In the following exercise the thumb and first finger must strike the strings together, commencing with the first finger on the up stroke, and then with the down stroke. when repeating.

1st time ^ ^ ^ ^ ^ ^ ^ ^
2nd ,, ^ ^ ^ ^ ^ ^ ^ ^

1

4

The student having mastered the above can proceed with the following, making two alternate strokes with the first finger to one stroke of the thumb.

2

1st time
2nd time

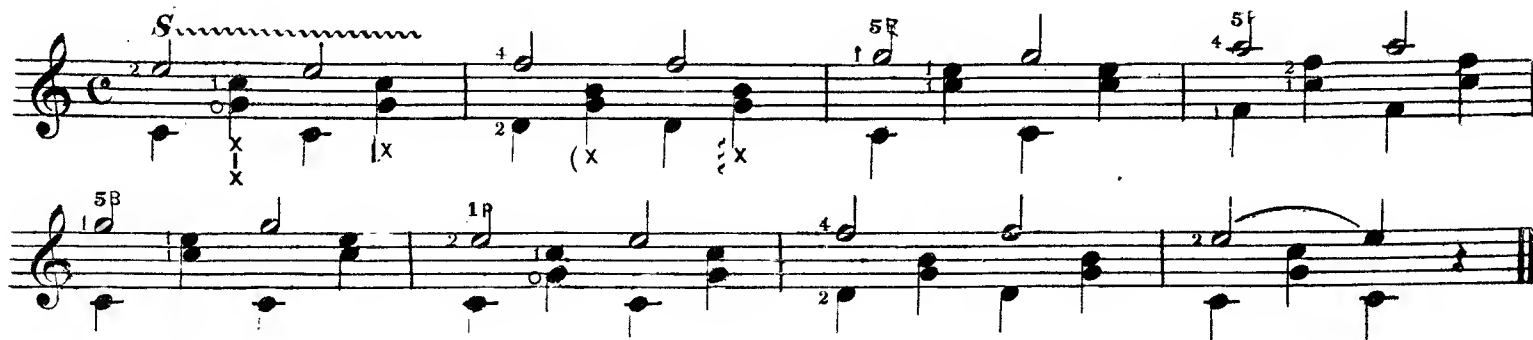
♯

4

The student may now play the following throughout. First time $\Lambda \cup$. Second time $\cup \Lambda$.

The image displays a musical score for a piece titled "The Merry Widow". The score is organized into two systems, each containing two staves of music. The first system is marked with a "3" in the top left corner, indicating a 3/4 time signature. The second system is marked with a "4" in the top left corner, indicating a 4/4 time signature. Both systems begin with a treble clef and a common time signature (C). The music features a variety of note values, including eighth and sixteenth notes, and rests. There are also some special markings, such as "V" and "A" above certain notes in the first system, and "S" above a wavy line in the second system. The score is presented in a clear, black-and-white format, typical of a printed musical manuscript.

In the following exercise two strings are introduced in the thumb accompaniment which must be struck together. Such thumb action is indicated thus:— $\begin{smallmatrix} \times \\ \times \end{smallmatrix}$ or $\begin{smallmatrix} \times \\ | \end{smallmatrix}$, or $\begin{smallmatrix} (\times \end{smallmatrix}$, or $\begin{smallmatrix} \{ \times \end{smallmatrix}$, Reverse the order of the strokes as in the preceeding exercises.



SUSTAINING ON TWO STRINGS.



SUSTAINING ON THREE STRINGS.



EXTRACT FROM "LE CHARME"

F. H. BAYLEY.



EXTRACT FROM "DREAMLAND."

HERBERT J. ELLIS.



For Solos introducing Sostenuito:—"Le Charme." "Dreamland." "San Diego." "Home Sweet Home." For Exercises:— Parke Hunter's "Artistic Banjo Studies." See *Dallas' Banjo List*.

PLECTRING

55

OR PLECTRUM PLAYING.

The popularity with which this effective style of banjo-playing has become attended in recent years is entitled to special exposition in a work such as the "Modern School."

Plectring rests principally on the two and fro action over the strings of a small suitably-shaped piece of tortoise-shell called a plectrum (derived from a Greek word which means "to strike.")

The general consensus of opinion is that a stiff plectrum is to be preferred to a slender one, for the reason that all necessary flexibility may be obtained from the first joint of the first finger.

Plectring may be met with in two special forms, viz:- Tremolo and Technique. Tremolo requires so many strokes to be taken to the same note.

Technique demands the use of but one stroke to each note, whether of the same or of different pitch. It also embraces all the mechanical movements of the plectrum that are employed to promote the facile execution of detached notes.

The plectrum is usually plied to the strings slightly inclined in the direction of the down stroke and, at first attempt, about one inch from the bridge. It must be "gripped" (not in a vice-like manner) between the finger and thumb, so that the finger can bend freely at the first joint. The flexibility obtained from the finger is always the same and does not vary with the amount of material (tortoise-shell) taken up by the plectrum in each different stroke. The conscientious teacher will give his first consideration to the proper 'grip' of the plectrum.

The little finger (its tip, nail or first joint) may rest, or slide along with the motion of the hand on the vellum at times. It is only the accomplished plectrist who can dispense entirely with the finger-rest.

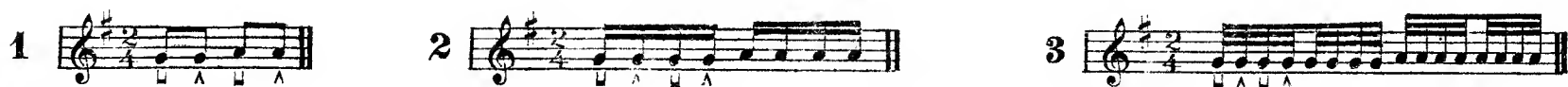
The down and up strokes of the plectrum are indicated or symbolised thus:- Down stroke u. Up stroke ^.

EXERCISES.

The student now comes to the preliminary exercises which are calculated to lead up to the Tremolo.

He is advised not to take up the study of plectring devoting his entire attention to it to the exclusion of everything else, but to get in a certain amount of practice daily along with his other banjo work. In Tremolo, as in Sostenuto, progress is at first slow.

EXAMPLES.



SCALE.



This scale should be practised daily according to the above examples 1. 2. and 3.

By way of relief from tedium the student may follow on with the melody on the following page.

WRITTEN.

ON 3rd STRING.
Tremolo.

PLAYED.

THE PLECTRO-GLIDES.

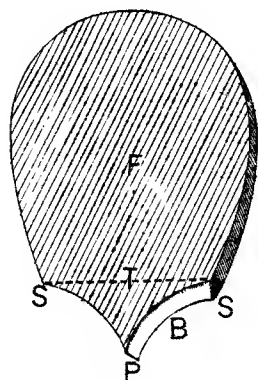
DOWN-GLIDE = $\square - \square$ or $\square -$ UP-GLIDE = $\wedge - \wedge$ or $\wedge -$

The glides are very useful aids to rapid execution in plectrum technique. On account of its difficulty of acquirement the up-glide is seldom used except in very advanced music.

EXERCISE ON THE DOWN-GLIDE.

EXERCISE ON THE UP-GLIDE.

THE "KENNEDY MODEL" PLECTRUM.



F = FACE.
P = POINT.
STSP = TIP.

S and S = SHOULDERS.
PBS = BEVEL.

This type of plectrum differs from *all* other models in having a sharp pointed tip instead of a rounded blunt one. Its point is formed by the meeting of two concave surfaces called bevels (PBS), which must be perfectly smooth. When the point (P) wears dull from playing the plectrum will require re-pointing. If the distance between T and P is too great the point (P) will not pass over the strings freely. If the distance between T and P is too little the shoulders (S & S) will catch in the strings. The accompanying illustration (enlarged half a size to display its features) will be sufficient to give a clear idea of the nature of the new model plectrum to the student who is about to take on with the study of plectring. This subject is dealt with more fully in Dallas' "Thirty Studies in Banjo Plectring" (Kennedy) the object of which work is to enable the student to acquire what professional plectrists call 'the plectral touch'. Plectring is an interesting study when the student gets over the breaking-in stages. It opens up a world of sustained popular melody that the short, picked notes of ordinary pizzicato do not permit.

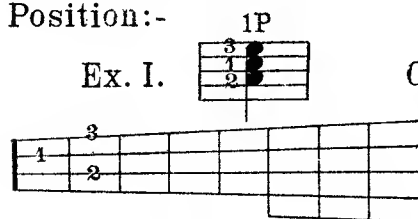
For examples of Plectrum Tremolo the student is referred to:- "Au Revoir" "Zanoni" "Zada" Waltz. and "Dora" (See Dallas' Banjo List)

And for examples of Plectrum Technique to:- "Newport Galop" (Fun and Frolic). "On the Mill Dam" (Fanfar des Dragons). "Skirt Dance" "Mexican Serenade" "Memories of the Past" "Hiawatha" "Coons' Regimental March" (Kennedy's arrangements.)

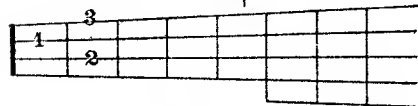
Plectrum Banjo Quartettes. "Memories of the Past" and "Coons' Regimental" Solo 1st, 2nd and 3rd Banjo.

CHORD-FINGERING.

One of the most important branches of Banjo study is that which deals with the proper fingering of chords. Single fingers are used for single notes, and *set* groups of fingers are used for chords. When a group is set, or formed up in readiness to produce a chord, the fingers are said to have assumed a chord-fingering. For example, take the three-one-two chord in the 1st Position:-



On the fingerboard the fingers would range up thus:-




and would present the shape of a triangle Other chords bring

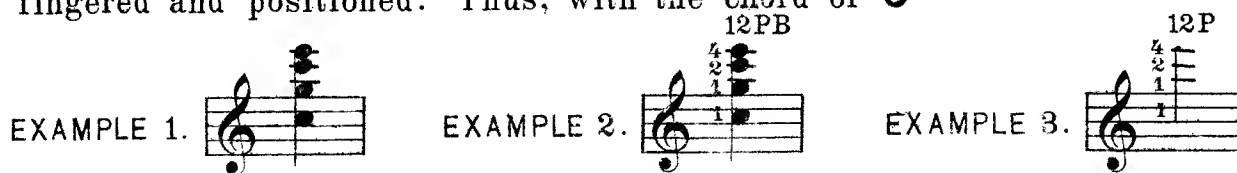
the fingers into a variety of shapes but the English language has no descriptive names for them. The 3-1-2 chord at the 1st 5th 10th or at any position may be called, for purposes of explaining the foundation of chord-fingering, a triangle chord.

Likewise the are also triangle chords, or more correctly, triangular chord-formings. Chord-fingerings are always read from above downwards: 3-1-2 not 2-1-3 in example I.

CHORD-READING.

It will be evident that if the student knew all the chord-formings he would easily find the proper one if it is marked in the music. For instance if a chord is marked  in the music he would have no difficulty in finding it on the fingerboard. It is not necessary for the student to know the *names* of notes so long as he knows where to finger them when he sees them on the stave.

When an experienced performer is engaged in studying out a new piece in chords, his attention is occupied with the chord-reading, rather than with the note-reading. He rightly thinks that it matters not what the *name* of a note might be, so long as he knows whereabouts on the fingerboard to obtain it. When the chords are unfingered, unpositioned and unfamiliar, he is apt to encounter a difficulty which would not exist if they were properly fingered and positioned. Thus, with the chord of C



Example 1. shews the chord only; Example 2. shews it properly fingered and positioned; and Example 3. shews it with the notes removed.

The chord-reading of Example 3. would be a four-two-one-one chord in the twelfth position.

When two or more figures before a chord are alike a barré is already indicated, so that the use of the letter B in 12 PB is deadletter or superfluous.

All the chords, or rather chord-fingerings on the instrument, can be described verbally or on paper in this manner.

The value of having the principles of left-hand chord-fingering reduced to a system, combined with a method of reading, writing and speaking of the various chord-fingerings, is that it enables the teacher to explain to the pupil the finger-board of the Banjo systematically.

The above subject is dealt with in greater detail than a general work such as this will permit, in Dallas' "Star Banjo Accompanist" (Kennedy)

Scale (C major.)

Scale (A minor.)

Example (C major.)

Example (F major)

Home Sweet Home.

DALLAS "MODERN SCHOOL" (1908)

5

Extract from A.D. Cammeyers "Enchantment" Waltz.

59

5. P. 4 P. 5 P. 5 P.

5. P. 4 P.

3. P. 2. P. 2. P.

Fine.

D.C.

Une Pensee Fugitive.

6. P. 5. P. 8. P. 14. P.B.

13. P. 12. P. 8. P. 10. P.

6. P. 5. P. 3. P.

2. P. 5. P.B.

Modulations I.

8P..... 7P..... 6P 6P.....

5P..... 4P..... 4P 3P..... 2P

2P..... 1P 2P 2P

1P 2P 4P 3P 4P

6P 5P 6P 8P..... 7P 6P 8P

Detailed description: This section contains five staves of musical notation in C major. Each staff shows a sequence of chords with fingerings indicated by numbers 1-4. The first staff starts with an 8P chord (F4, A4, C5) and ends with a 6P chord (A3, C4, E4). The second staff starts with a 5P chord (D3, F3, A3) and ends with a 2P chord (C3, E3, G3). The third staff starts with a 2P chord (C3, E3, G3) and ends with a 2P chord (C3, E3, G3). The fourth staff starts with a 1P chord (C3, E3, G3) and ends with a 4P chord (F4, A4, C5). The fifth staff starts with a 6P chord (A3, C4, E4) and ends with an 8P chord (F4, A4, C5).

Modulations II.

1P 2P 8P 4P 5P 6P.....

..... 7P 8P 9P..... 10P 11P 12P..... 13P 14P 15P

16P..... 17P 18P 12P..... 10P

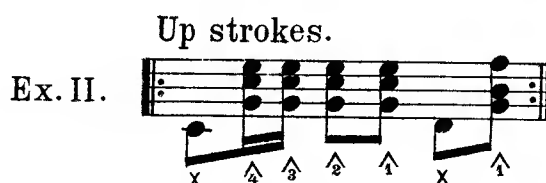
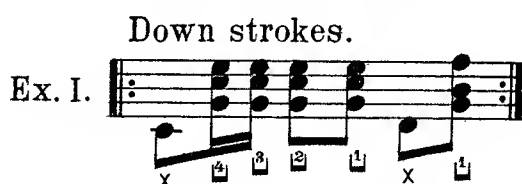
Detailed description: This section contains three staves of musical notation in C major. The first staff starts with a 1P chord (C3, E3, G3) and ends with a 6P chord (A3, C4, E4). The second staff starts with a 7P chord (F4, A4, C5) and ends with a 15P chord (F4, A4, C5). The third staff starts with a 16P chord (F4, A4, C5) and ends with a 10P chord (F4, A4, C5).

ALLA SPAGNOLA.

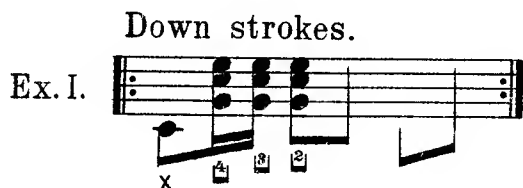
The "Alla Spagnola" method of performance consists in adapting the Spanish style of guitar manipulation to the Banjo. When employed Alla Spagnola is distinguished principally by its florid showy appearance, and is characterized by a spirit of apparent abandonment. It therefore finds favour when displayed on the concert stage. On the Continent it is more frequently used for elaborating accompaniments to vocal and instrumental solos. The *tempo* that probably best lends itself to Alla Spagnola is the Bolero which is of Spanish origin.

In these pages it is only purposed to touch upon this branch of the Banjo art in light manner so as to give the student a first general impression of the subject. It must suffice under these circumstances to give but illustrations of the alla spagnola movement.

Explanatory. All strokes across the strings from low to high are called down strokes and are indicated thus \sqcup . If it is desired to strike with any particular finger, the number of that finger is inserted thus \sqcup or \sqcup $\textcircled{2}$ or \sqcup $\textcircled{3}$ and so on. The same applies to the upstroke which is indicated thus \wedge and thus \wedge or \wedge $\textcircled{2}$ or \wedge $\textcircled{3}$ &c. x = Thumb pick.



In the above examples the fingers should move like the opening or closing of a collapsable fan—one rib at a time—the knuckle joint remaining stationary like the pivot or centre of the fan. To move the hand and fingers at the same time produces abortive results. At the commencement of practice it is better to take Examples I and II in the manner below, and then practise each bar complete afterwards:-



OBSERVATIONS.

A chord may be played either down or up with *all* the fingers in succession. In which case it will be of longer duration.

A chord may be played with *all* the fingers downwards and upwards without interruption – and *vice versa*. Then its duration will be longer still.

A chord may be sustained indefinitely by repeated or continuons alternate sweeps with all the fingers.

It is however out of the province and beyond the scope of any work dealing with the general principles of Banjo playing to include the higher branches of the art in detail, between its covers. The interested student is accordingly referred to Dallas' "The Banjo, Alla Spagnola" (Kennedy)

END OF TUTOR.

NOTE. For the benefit of those who may wish to vary or relieve their study by a little occasional amusement a few popular selections with Banjo or Piano accompaniment are appended.

APPENDIX.

DICTIONARY OF SIGNS, TERMS AND ABBREVIATIONS.

A = for, by, in, to.

Accelerando; gradually increase the tempo.

Accordatura; Tuning. The Acc: of the Banjo is D.B.G.

C.G. reading from 1st string downwards.

Adagio; Very slow.

Allegretto. Tempo between Allegro and Andante.

Allegro; Lively.

Al; To the. Dal; From the.

Alla Spagnola or Spanish style.

Alternants: x . . . in Alternate picking.

Andante; Fluently.

Arpeggio; Playing the notes of a chord in quick succession.

Cadence or Cadenza; An ornamental passage.

Chanterelle; The first or melody string of an instrument.

Coda; The end.

Col; with. Colla; with the. Con; with.

Da Capo, D.C.; Begin again.

Drumming; Hammering the strings with the righthand thumb. Used in Alla Spagnola style.

Étouffé; Stifled, smothered, damped tone.

Fine; the end.

Forte; *f.* loud, strong.Fortissimo; *ff.* very loud.Pause; \frown , to prolong a note or rest.Piano; *p.* soft.Pianissimo; *pp.* very soft.

Presto; very quick.

Primo; the first.

Rasgado; Drawing the thumb or fingers across the strings to produce an arpeggio effect. Much used in the Spanish style of playing.

Ritardo; Delay by degrees, abbreviated, *ritar.*Ritenuto; Delay at once, abbreviated, *rit.*Rallentando; *rall.* Slower

Rullando; Rolling drum-like on the vellum.

Sostenuto; *S.* Self accompanied style

Slide; light line between notes. In Glissando the intermediate notes are picked, in Slide, not.

Staccato; short and distinct.

S = Segno or Sign.

Vivace; quick, brisk, light.

Volti Subito, V.S; turn over quickly




Tacet; Silent.

SIGNS.





/ Slur - Snap \

H or L H (capitals) = left hand harmonic






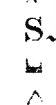
R H = right hand harmonic

 = Glide (glissando) strike intermediate notes. = Slide Do not strike intermediate notes. = Pause on note or on rest.

S = Ordinary sign to refer to from one place to another







































 = Usual Coda Sign. = Tremolo. = Tremolo. = Vibrato. = Vibrato.

① ② ③ ④ &c = circlets. Usually placed under notes to indicate upon which strings the notes above them are to be played.

 a note with an additional semiquaver stem = Old style of indicating the short or Octave string = Plectral sign for Down stroke = " " " Up " or  } Plectroglides { Down-glide
Up-glide. First finger-pick { In alternate picking
.. 2nd do { these are called
x Thumb-pick { Alternants { Sustain.
Down. } Signs used in Sostenuto
Up.Alla Spagnola Signs.
See Dallas "Banjo Alla Spagnola" (Kennedy)

x — x Thumb glide.

. — . Finger glide.

| | | | | | |
|---|----------------------------|--|---|---|-----------|
|  or   or   or   | or or or or or |        | Strike the strings down- wards with the |  1 st  2 nd  3 rd  4 th  Thumb | } Finger. |
| | | | | | |
|  or   or   or   | or or or or or |        | Strike the string up- wards with the |  1 st  2 nd  3 rd  4 th  Thumb | } Finger. |
| | | | | | |

A SHORT SELECTION OF PIECES

63

PROGRESSIVELY ARRANGED.

LILY BELLS.

SCHOTTISCHE.

HERBERT J. ELLIS

Tempo di Schottische.

SOLO BANJO

2nd BANJO

D. C. then to Trio.

Trio.

5.P.

3.P.B.

D. C. al Fine.

ALEXANDRA. GAVOTTE.

C. HUDSON

Tempo di Gavotte.

SOLO BANJO.

2nd BANJO.

First system of musical notation for Alexandra Gavotte. It features two staves: SOLO BANJO (treble clef) and 2nd BANJO (treble clef). The key signature is one sharp (F#). The tempo is marked 'Tempo di Gavotte.' The system includes a first ending bracket labeled '1.' and a second ending bracket labeled '2.'.

Fine.

Second system of musical notation. It continues the Solo Banjo and 2nd Banjo parts. The system includes a first ending bracket labeled '1.' and a second ending bracket labeled '2.'.

Third system of musical notation. It continues the Solo Banjo and 2nd Banjo parts. The system includes a first ending bracket labeled '1. 2 B' and a second ending bracket labeled '2. 4'. The Solo Banjo part has a 'D.C.' (Da Capo) instruction.

D.C. first part then to Trio.

Fourth system of musical notation, starting the Trio section. The Solo Banjo part has a 'D.C.' (Da Capo) instruction. The system includes a first ending bracket labeled '1.' and a second ending bracket labeled '2.'.

Fifth system of musical notation, concluding the Trio section. The Solo Banjo part has a 'D.C.' (Da Capo) instruction. The system includes a first ending bracket labeled '1.' and a second ending bracket labeled '2.'.

*D.C. at Fine.*Full music size with piano accompt^s

QUEENIE.

VALSE.

HERBERT J. ELLIS.

Tempo di Valse.

SOLO BANJO.

2nd BANJO.

The first system of musical notation for 'Queenie' features two staves. The top staff is labeled 'SOLO BANJO.' and the bottom staff is labeled '2nd BANJO.' Both staves are in 3/4 time. The music begins with a treble clef and a key signature of one sharp (F#). The melody is written in a single line with various note values and rests, while the accompaniment consists of chords and single notes. The system concludes with a double bar line.

The second system of musical notation continues the piece. It features two staves with the same notation as the first system. The melody and accompaniment are consistent with the previous system, maintaining the 3/4 time signature and key signature. The system ends with a double bar line.

The third system of musical notation continues the piece. It features two staves with the same notation as the previous systems. The melody and accompaniment are consistent, maintaining the 3/4 time signature and key signature. The system ends with a double bar line.

The fourth system of musical notation continues the piece. It features two staves with the same notation as the previous systems. The melody and accompaniment are consistent, maintaining the 3/4 time signature and key signature. The system ends with a double bar line and the word 'Fine.' written below the staff.

The fifth system of musical notation continues the piece. It features two staves. The top staff is marked with 'animato' and 'f' (forte). The bottom staff is marked with 'p' (piano). The music is in 4/4 time, indicated by the '4.P.' marking. The system ends with a double bar line.

The sixth system of musical notation continues the piece. It features two staves. The top staff is marked with 'f' (forte). The bottom staff is marked with 'p' (piano). The music is in 4/4 time. The system ends with a double bar line and the initials 'D.C.' written below the staff.

Full music size with piano accomp^t.
DALLAS' modern school for the Banjo

THE LEADER.

MARCH.

C. HUDSON.

Introduction.

SOLO BANJO.

2nd BANJO.

March.

Full music size with piano accompts

Fine.

Trio.

Fine.

D.C. al Fine.

INTERNATIONAL HORNPIPE.

EXERCISE IN ALTERNATE PICKING GLIDE & SNAP

SOLO BANJO

2nd BANJO

Fine.

Fine.

D.C.

THE LILLA SCHOTTISCHE.

J. E. BREWSTER.

SOLO BANJO.

2nd BANJO.



Fine.



D.C. first part then to Trio.

Trio.



D.C. al Fine.

BREWSTER'S MINOR MARCH.

J B BREWSTER.

Maestoso.

SOLO BANJO.

2nd BANJO.

The musical score is written for Solo Banjo, 2nd Banjo, and piano accompaniment. It is in 2/4 time and the key of B-flat major (three flats). The tempo is marked *Maestoso*. The score consists of six systems of music. The first system shows the Solo Banjo and 2nd Banjo parts with a piano accompaniment. The Solo Banjo part has a dynamic marking of *f* (forte). The piano accompaniment has a dynamic marking of *p* (piano). The second system continues the Solo Banjo and 2nd Banjo parts, with the Solo Banjo part having a dynamic marking of *f* and the piano accompaniment having a dynamic marking of *p*. The third system shows the Solo Banjo and 2nd Banjo parts with a piano accompaniment. The Solo Banjo part has a dynamic marking of *p* and the piano accompaniment has a dynamic marking of *p*. The fourth system shows the Solo Banjo and 2nd Banjo parts with a piano accompaniment. The Solo Banjo part has a dynamic marking of *ff* (fortissimo) and the piano accompaniment has a dynamic marking of *ff*. The fifth system shows the Solo Banjo and 2nd Banjo parts with a piano accompaniment. The Solo Banjo part has a dynamic marking of *f* and the piano accompaniment has a dynamic marking of *f*. The sixth system shows the Solo Banjo and 2nd Banjo parts with a piano accompaniment. The Solo Banjo part has a dynamic marking of *f* and the piano accompaniment has a dynamic marking of *f*. The score ends with a *Fine* marking.

Published in the "Brewster Banjoist" (with piano accompts)

Fine.

Piano introduction for 'Danse Fantastique'. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The first system features a melody in the right hand with a '1 P.' (first position) marking and a piano (*p*) dynamic. The second system continues the melody and includes a '1. 4 P.' (first and fourth positions) marking. The piece concludes with a 'D.C.' (Da Capo) instruction.

DANSE FANTASTIQUE.

J. E. DALLAS.

Staves for Solo Banjo and 2nd Banjo. The Solo Banjo part is in 12/8 time. The 2nd Banjo part provides a rhythmic accompaniment. The Solo Banjo staff includes a '3 P... 4 P...' (third and fourth positions) marking. The 2nd Banjo staff includes a 'x' marking.

First system of piano accompaniment. The right hand features a melody with a '3 P... 4 P...' (third and fourth positions) marking. The left hand provides a rhythmic accompaniment. The system concludes with a '1.' (first ending) marking.

Second system of piano accompaniment. The right hand features a melody with a '4 P...' (fourth position) marking. The left hand provides a rhythmic accompaniment. The system concludes with a '2.' (second ending) marking and a 'Fine' instruction.

Third system of piano accompaniment. The right hand features a melody with a '4 P...' (fourth position) marking. The left hand provides a rhythmic accompaniment. The system concludes with a 'bass string' marking.

Fourth system of piano accompaniment. The right hand features a melody with a '1.' (first ending) marking. The left hand provides a rhythmic accompaniment. The system concludes with a 'D.C.' (Da Capo) instruction.

BOSTON JIG.

ALF WOOD.

SOLO BANJO.

2nd BANJO.

5 P

Fine.

D.C.

SUNBEAM SCHOTTISCHE.

SOLO BANJO

2nd BANJO.

Fine.

D.C.

A MISCELLANEOUS SELECTION OF SOLOS

with
PIANOFORTE ACCOMPANIMENTS.

SAILOR'S HORNPIPE.

Arranged by HERBERT J. ELLIS.

BANJO.

PIANO.

The musical score is arranged in three systems. Each system consists of a Banjo staff (treble clef, G-clef) and a Piano staff (grand staff, treble and bass clefs). The key signature is one sharp (F#), and the time signature is common time (C). The Banjo part is highly rhythmic, featuring many eighth and sixteenth notes, often with fingerings (1, 2, 3, 4) and 'x' marks indicating specific fret positions. The Piano accompaniment provides a harmonic foundation with chords and moving lines in both hands. The first system includes a piano (p) dynamic marking. The second system features a repeat sign and a double bar line. The third system concludes the piece with a final double bar line.

THE TIVOLI JIG.

Tune 4th string to D

Arranged by HERBERT J. ELLIS.

BANJO.

PIANO.

The musical score is arranged in four systems, each with a Banjo staff and a Piano staff. The key signature is one sharp (F#) and the time signature is 2/4. The Banjo part is written in a single treble clef, while the Piano part is written in grand staff (treble and bass clefs). The score includes various musical notations such as eighth and sixteenth notes, rests, and fingerings (e.g., 2, 3, 2, 3). A 'unison' section is marked in the second system. The piece concludes with a final flourish in the Banjo part, marked with 'x' and 'x'.

The first system of musical notation consists of two staves. The top staff is a single melodic line for guitar, featuring a key signature of one sharp (F#) and a 3/4 time signature. It begins with a measure marked 'x-x' and contains two first/second ending brackets. The first ending is marked '1.' and the second '2.'. The melody continues with triplets and ends with a measure marked 'x'. The bottom staff is a piano accompaniment, also in F# major and 3/4 time, with a treble and bass clef. It provides harmonic support for the guitar melody.

The second system of musical notation continues the piece. The guitar staff features a key signature change to two sharps (F# and C#) and a 3/4 time signature. It includes a measure marked 'Har. 7th fret' and another marked 'Har. 12th fret'. The melody is characterized by triplets and ends with a measure marked 'x-x'. The piano accompaniment continues with a similar harmonic structure.

The third system of musical notation continues the piece. The guitar staff features a key signature change to two sharps (F# and C#) and a 3/4 time signature. It includes two first/second ending brackets, marked '1.' and '2.'. The melody is characterized by triplets and ends with a measure marked 'x'. The piano accompaniment continues with a similar harmonic structure.

The fourth system of musical notation continues the piece. The guitar staff features a key signature change to two sharps (F# and C#) and a 3/4 time signature. It includes a measure marked 'x-x' and ends with a measure marked 'x'. The piano accompaniment continues with a similar harmonic structure.

THE MELROSE WALTZ.

Tempo di Valse.

Composed by J. E. DALLAS.

BANJO.

PIANO.

2. P.

Published full music size with additional parts and second banjo accompts
DALLAS' modern school for the Banjo.

The musical score is arranged in three systems, each with a single treble staff for the Banjo and a grand staff (treble and bass) for the Piano. The key signature is one sharp (F#), and the time signature is 2/4. The Banjo part features a melodic line with various ornaments, including triplets and slurs, and some notes marked with an 'x'. The Piano accompaniment consists of chords and single notes in both hands. The first system includes a repeat sign and a first/second ending. The second system also includes a first/second ending. The third system concludes with a double bar line and a 'D.C.' (Da Capo) instruction.

EVENING STAR.

77

Schottische.

Tempo di Schottische.

BANJO.

PIANO.

FAVORITE SONGS:

WITH THE ACCOMPANIMENTS SPECIALLY ARRANGED.

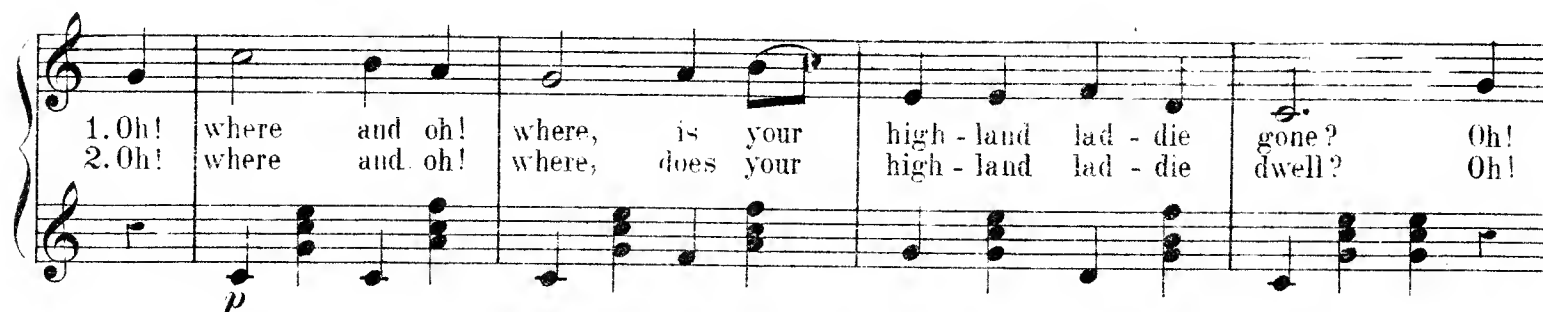
THE BLUE BELLS OF SCOTLAND.

Moderato.

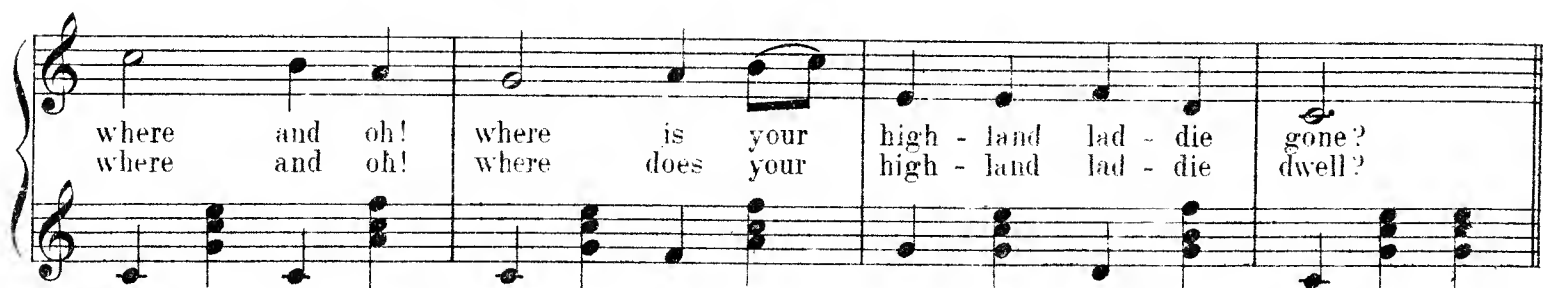
VOICE. 

BANJO. 

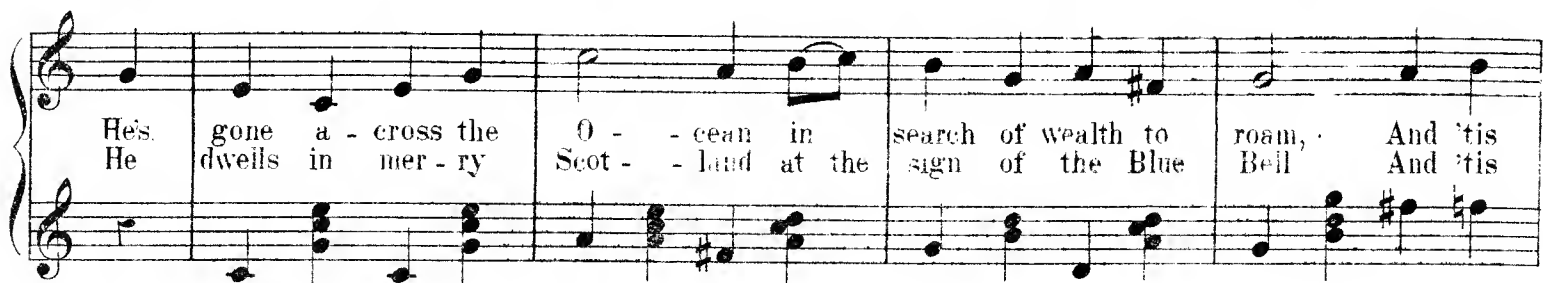
1. Oh! where and oh! where, is your high - land lad - die gone? Oh!
2. Oh! where and oh! where, does your high - land lad - die dwell? Oh!



where and oh! where is your high - land lad - die gone?
where and oh! where does your high - land lad - die dwell?



He's gone a - cross the O - - cean in search of wealth to roam, And 'tis
He dwells in mer - ry Scot - - land at the sign of the Blue Bell And 'tis



oh! in my heart I do wish him safe at home.
oh! in my heart I do wish my lad - die well.



I'M GOING BACK TO DIXIE.

79

Arranged by HERBERT J. ELLIS.

Bass string Solo ad lib.

SYM: 

VOICE: 
I'm go-ing back to Dix-ie No more I'm going to wander, I'm go-ing back to

BANJO: 


Dix-ie I can't stay here no long-er, I am grow-ing old and fee-ble, My


head is bending low, I'm go-ing back to Dix-ie and I must go.

CHORUS.


I'm go-ing back to Dix-ie I'm go-ing back to Dix-ie I'm go-ing where the


or-ange blossoms grow, I hear the child-ren call-ing, And


see their sad tears fall-ing, I'm go-ing back to Dix-ie, and I must go.

2.
I've hoed the fields of cotton,
I've worked upon the river,
I used to say if I got off,
I'd go back there no never!
But time has changed the old man,
His head is bending low,
He's going back to Dixie.
And he must go.

Chorus.

3.
I'm travelling back to Dixie,
My step is slow and feeble,
I pray the Lord to help me,
And keep me from all evil,
And should my health forsake me,
Then kind friends come and take me,
My hearts turned back to Dixie
And I must go.

Chorus.

SWANEE RIVER.

OLD FOLKS AT HOME.

VOICE. 
 BANJO. 
 SYM: 
 Way down up-on the
 Swa-nee River Far, far a-way, There's where my heart is turning ev-er,
 There's where the old folks stay. All up and down the old cre-a-tion, Sad-ly I
 roam, Still longing for the old plan-ta-tion, And for the old folks at home.
 REFRAIN.
 All the world is sad and drea-ry Ev'-ry-where I roam,
 Oh! dark-ies how my heart grows wea-ry, Far from the old folks at home.

2.
 All round the little farm I wander'd
 When I was young,
 Then many happy days I squander'd,
 Many the songs I sung.
 When I was playing with my brother,
 Happy was I,
 Oh! take me to my dear old mother,
 There let me live and die.

All the world & c.

3.
 One little hut among the bushes,
 One that I love,
 Still sadly to my memory rushes,
 No matter where I rove.
 When will I see the bees a humming,
 All round the comb,
 When will I hear the banjo strumming,
 Down in my dear old home.

All the world & c.

MY OLD KENTUCKY HOME.

SYM. *p*
 VOICE.
 BANJO.

1. The sunshines bright in the old Kentucky home, 'Tis summer, the darkies are gay, — The
 corn tops ripe, and the meadows in the bloom, While the birds make mu-sic all the day. — The
 young folks roll on the little cabin floor, All merry, and happy, and bright, — By'n by hard times come a
 knocking at the door, Then my old Kentucky home, good night... *pp* Refrain. Weep no more, my la-dy, Oh! weep no more to-
 day, We will sing one song for the old Kentucky home, For the old Kentucky home far a way. —

2.

They hunt no more for the possum and the coon,
 On the meadow, the hill, or the shore,
 They sing no more by the glimmer of the moon,
 On the bench by the old cabin door,
 The day goes by like a shadow o'er the heart,
 With sorrow, where all was delight,
 The time has come when the darkies have to part,
 Then my old Kentucky home, good night.

CHORUS. Weep no more & c.

3.

The head must bow and the back will have to bend,
 Where ever the darkie may go,
 A few more days and the trouble all will end,
 In the field where the sugar canes grow,
 A few more days for to tote the weary load,
 No matter, 'twill never be light,
 A few more days till we totter on the road,
 Then my old Kentucky home, good night.

CHORUS. Weep no more & c.

SOLO BANJO.

203 - RUGBY PARADE.

OLLY OAKLEY.

MARCH.

The musical score for 'RUGBY PARADE' is written for solo banjo. It consists of four staves. The first staff is the 'MARCH' section. The second staff is the '2nd STRAIN' section. The third staff is the '3rd STRAIN' section. The fourth staff is the 'TRIO' section. The score includes various musical notations such as treble clef, key signature of one sharp (F#), and time signature of 2/4. Fingerings and other performance instructions are indicated above the notes.

Solo & 2nd Banjos & Piano, 2/- net cash.

Copyright.

Banjo Solo.

376.

PILGRIMS CHORUS.

Arr by Will Blanche.

The musical score for 'PILGRIMS CHORUS' is written for solo banjo. It consists of two staves. The first staff is the '1st Strain' section. The second staff is the '2nd Strain' section. The score includes various musical notations such as treble clef, key signature of one sharp (F#), and time signature of 2/4. Fingerings and other performance instructions are indicated above the notes.

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Copyright.

Banjo Solo.

377.

RENDEZ-VOUS.

W. A. Letter.

The musical score for 'RENDEZ-VOUS' is written for solo banjo. It consists of three staves. The first staff is the '1st Strain' section. The second staff is the '2nd Strain' section. The third staff is the 'Trio' section. The score includes various musical notations such as treble clef, key signature of one sharp (F#), and time signature of 2/4. Fingerings and other performance instructions are indicated above the notes.

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Banjo Solo.

378.

TILL THE BOYS COME HOME.

Ivor Novello.
Arr by Ollie Oakley.

The musical score for 'TILL THE BOYS COME HOME' is written for solo banjo. It consists of two staves. The first staff is the '1st Strain' section. The second staff is the 'Refrain' section. The score includes various musical notations such as treble clef, key signature of one sharp (F#), and time signature of 2/4. Fingerings and other performance instructions are indicated above the notes.

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BANJO SOLO.
224.

SPRING SONG. Mendelssohn.

Arr: by Parke Hunter.

Allegretto Grazioso.

5P.



BANJO SOLO.
227.

RUBINSTEIN'S MELODY.

Arranged for the Banjo in G Major

6P

5P

8P

11P by Parke Hunter.



BANJO SOLO.
379.

"HUMORESKE"

by Anton Dvorák. (Op. 101. No. 7.)

Arr. by Olly Oakley.

Poco lento e grazioso.

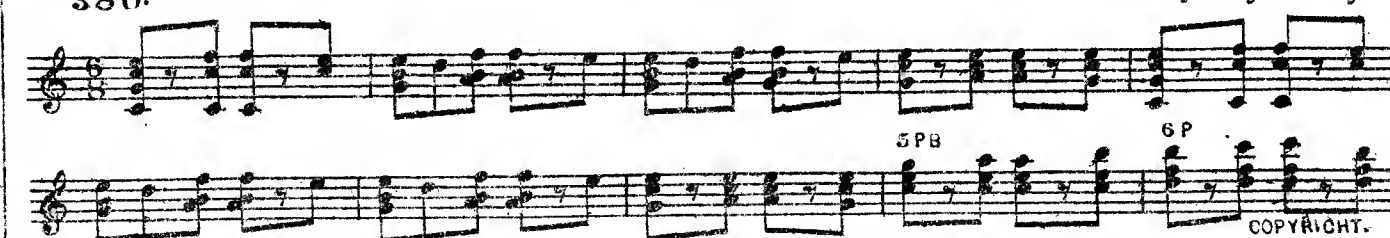


BANJO SOLO.
380.

"BARCAROLLE" from "Tales of Hoffman"

J. OFFENBACH.

Arr. by Olly Oakley.



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BANJO SOLO.

371. "THE PICCANINNIES PICNIC"

W. HAROLD SQUIRE.

Allegretto Modº

1st STRAIN.

2nd STRAIN.

TRIO.



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